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EASY ORGAN Magazine

Early Autumn

Shine On Harvest Moon • There's Yes! Yes! In Your Eyes • Somebody Loves Me • Memories • Indian Summer • I Like The Likes Of You • The Very Thought Of You

OCTOBER 1986
Sheet music
vol. 10 no. 7

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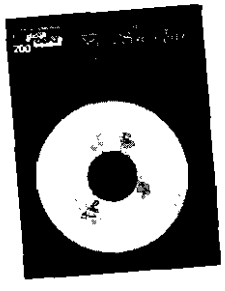

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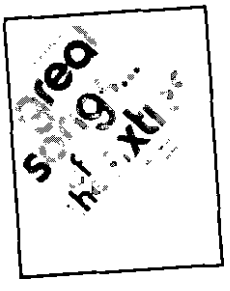

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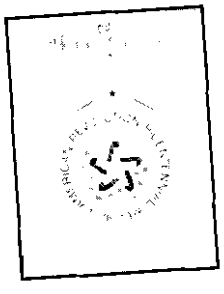

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THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH—

BUT WHEN THEY HEARD FOR THEMSELVES...!

It's a universal fact: you need a great ear for music. Keyboardist David L. Burge, 30, tells the true story of how he unlocked the secrets to the Perfect Ear.

World famous for his Perfect Pitch Seminar, Burge explains how to gain Perfect Pitch. His simple teaching is for all musicians.

by David L. Burge

It all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had "Perfect Pitch."

I tried to imagine it. Do you mean if I play a B♭, she can tell me *without looking?* It seemed impossible. How would she know B♭ from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, "Do you mind if I test you sometime?"

"OK," she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my "challenge."

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, "F#"!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

"Sing an E♭," I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

"How in the world do you do it?" I exclaimed. I was totally boggled.

"I don't know," she replied. "But I'm sure it's something you can't buy."

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

My Musical Quest

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* do it?

It dawned on me that most people go through their entire lives listening to music, yet they seldom know the tones they hear. Most *musicians* cannot tell C from D#, or G major from F major. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that "mental pitch barometer." I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, *I STARTED TO LISTEN NATURALLY.*

Suddenly I began to notice faint "colors"

within the tones—similar to the colors in a spectrum of light. But I did not *see* colors—I *heard* the sublimely delicate "sound colors" which exist in all of music—the pure and natural colors of the *sound* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a Bb had a different "color sound." It was as easy as seeing red and blue!

Instantly the realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by "color sound." It's simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to *listen*.

I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

"Oh, I could never have Perfect Pitch," she laughed. "You can develop a good *Relative* Pitch [comparing one tone with another], but you have to be *born* with Perfect Pitch."

"People feel that way because they don't understand what Perfect Pitch is," I explained. "It's really easy—all you have to do is listen!" I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a

"How in the world do you do it?" I exclaimed. I was totally boggled.

bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A's in ear-training (no problem!), but I completely skipped over required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

That's how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it's easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It's a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn't help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even "old school" professors were gratefully changing their minds when they *experienced* their "first taste" of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

The Experience

The experience is both subtle and awesome. It's like switching from a black and white to a color TV. Without Perfect Pitch it's like "black and white" hearing—all the tones sound pretty much the same, just different shades of "gray."

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That's why I like to refer to Perfect Pitch as "Color Hearing."

Perfect Pitch is definitely something you can't buy. Instead, you unfold it *from within yourself*. I feel fortunate that I'm able to offer the knowledge of how to develop it. It's ridiculously simple. But you have to hear for *yourself* to gain it. It's yours—inside you, waiting, free as the air you breathe. And it's a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It's a whole new awareness—once you uncover it you own all its possibilities.

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"WAKE THE TOWN AND TELL THE PEOPLE"

Dear Mailbox,

I am willing to share the problem I have with other people. I hope you print this.

I am an organ player. I play a Lowrey Pageant. It is an impressive organ. I have mastered this organ, and I know a lot about playing techniques.

When I have company, they always ask me to play a song; I even take requests. But, when I sit down and play, no one listens. I used to feel inferior. I felt like I STUNK!

Now, I have found a way to cope with this. Use the time that you spend playing for these people as practice time and just ignore them. Don't get hot under the collar or start to blast the volume, because they will just keep on talking, and LOUDER! You will then find this time very useful. I have tried this, and it doesn't stop the talking; it stops the AGGRAVATION!!!

I hope that this will cure someone else's problem. Keep playing, and some day you will find someone who enjoys hearing you!!!

Musically yours,
Douglas Bielanski
Levittown, New York

I am so glad you wrote this letter. The very same thing happened to me all through childhood, and still does. I remember being very hurt about it at first. Don Shirley, a fine pianist, used to carry a police whistle. One night at "The Hickory House" (RIP) on 52nd Street in New York City, there was some chatter as he played selections from "Porgy and Bess." *He stopped playing, pulled out his whistle, blew it, and announced that there was a nice little tavern around the corner for people who wanted to talk. Don could get away with that. I dare not try for fear everyone might just opt for the tavern. Your solution is much better for those of us with the same dilemma. Thanks for sharing it.*

- Ed Shanaphy

"I CAN DREAM, CAN'T I?"

Dear Mailbox,

Fantasy: I am playing at a chic nightclub piano bar. I'm running breathtaking *arpeggios* and laying down chords so gorgeous they should be patented. Patrons' gourmet plates grow cold, and melting ice dilutes their call-brand drinks. . . .

The reality is quite different. Printed songs with notes as big as golf balls I play as *lentissimo* as a funeral dirge. My fingering is so bumbling that only amputation could improve it. It's not nice down here in two-finger land, where talent is spread as thin as dieters' margarine.

So I am writing to thank your arranger, Marty Gold. With such an unassuming name, he sounds like the sort of chap you could approach, slap his shoulder as he bent over his Cable upright, and say, "Thanks, Marty."

I suppose those fellows sub out these easy piano arrangements for so much per bar or per piece, depending on how much they cheap out on *Da Capo* repeats. Marty probably whips these out between lectures at Juilliard.

Anyway, I'd like to say "Thanks, Marty." You really know your harmony. You make me sound as good as I will ever be able to, playing with two fingers.

Very truly yours.
William von Reese
Carlsbad, California

Marty is just that sort of fellow! For more about him, see our profile Introducing Marty Gold *in our December 1984 issue.*

"WHAT DID I HAVE THAT I DON'T HAVE?

Dear Mailbox,

I hope you won't think it presumptuous of me to write to you, but, honestly, I don't know where else to turn regarding the problem I have of getting good, fresh reel-to-reel tapes.

I am a composer/arranger, and I have a Model 961 Ampex tape recorder that is still in good operational order. (I also have a cassette recorder, but, to me at least, there is no comparison between the quality of the sound of the reel-to-reel and the cassette.) I use the Ampex in conjunction with the cassette recorder when checking out an arrangement; first, I record the accompaniment (on the piano) on the Ampex, and then I play that back, and, at the same time, overlay the melody on the cassette. That way, I can tell if they mesh in the way I had envisioned. If they do, then I am ready to arrange the piece for various combinations of instruments.

The last open reel tape that I purchased here – from the only source in town, was obviously old stock as it has torn repeatedly, and I have given up on splicing it any more.

I first contacted Jones Electronic Service in Abington, Pennsylvania (where I get my Ampex serviced), and asked them if they still stocked the Ampex 900 series magnetic recording tape, and if they still offered it in lengths of 150 feet to 2,400 feet. They replied that they no longer supply Ampex open reel tapes or any other brand.

I next contacted Clair Brothers Audio Enterprises, Inc., in Manheim, Pennsylvania. As you may know, they have the most prestigious recording studio in the east. All the big name stars, such as Billy Joel, Bruce Springsteen and others, slip in there from time to time to make recordings. They also staged the huge Michael Jackson shindig in Philadelphia a little while back. They didn't even have enough courtesy to acknowledge my query, even though I had furnished a self-addressed stamped envelope.

If you know of any good source, off the top of your head, just jot it down and send it on to me. If not, please don't spend any more time on it.

Sincerely,
James S. Stettler
Elizabethtown, Pennsylvania

There is no reason to restrict your search to Ampex reel-to-reel recording tape, although they do continue to make it. The best Ampex tape is the 456 series – the so-called "Grandmaster" series, which is used extensively in recording studios.

However, for your needs, I'd suggest Maxell or TDK tape, either of which is available in many record or home electronics stores. You can order it from the following supplier: J & R Music World 15 Park Row New York, NY 10038 (telephone: 1-800-221-3191).

If you call, have your credit card ready.

I'd recommend ordering a case of Maxell XLI 3590, or UD3590. There are 10 reels to a case, each reel costing about $6.00. Each is a 7" reel with 1800 feet of tape. If you need tape on the large metal reels, order UD50120, at about $15.00 per reel.

Incidentally, concerning your reference to Clair Brothers, I don't believe they have a recording studio. They are a very prestigious sound company, in that they provide sound amplification systems for major concerts, but no studio.

Good luck with your search.

"DIXIE"

Dear Mailbox,

Thank you for *The Bonnie Blue Flag* in the June/July issue. I haven't thought of it in years.

It brings back wonderful memories of one of my favorite teachers, a Daughter of the Confederacy, who never let her students call *it* "the Civil War." Instead, she made us say "the War Between the States," or "the War for Southern Independence." After all, we were no longer citizens of the United States of America; we were the Confederate States of America.

All of this was said with a smile. I can remember no hatred in her voice or on her face – just a love of teaching and of life. The last I heard, she was still alive at age 93, or thereabouts. (A Southern belle never tells!)

You guys are okay for "Damn Yankees." Thanks again.

Betsy Bonnie
Somewhere Down South

Dear Mailbox,

My son, Brian, was visiting us for a family Memorial Day cook-out, and he began whistling a rather familiar tune he'd just heard in a parade. I liked it, and asked him what it was. He replied, "It's a Civil War tune that was played by the Ohio Volunteer Infantry Band. The name of it is *The Bonnie Blue Flag.*" I was intrigued, and he and I discussed the possibilities of its origin before it became a Civil War song.

The next morning, I couldn't get the song out of my mind. I sang it all morning while caring for my husband, who is an invalid. (He's used to me; I play ragtime on the piano all the time.) I said, "Brian says that the name of that song is *The Bonnie Blue Flag.*"

At eleven o'clock, the mail arrived, and I brought it to the table where my husband was. I noticed the new SHEET MUSIC MAGAZINE and flipped it open. The magazine came open right in the center, and I could not believe my eyes when the title of the music read *"The Bonnie Blue Flag."* For some reason, I'm supposed to know that song! Well, I do now, and thank you for giving its history, as you have been doing as often as possible lately with all of your music.

Because you have announced that you will return to your original format of four separate editions, I am renewing my subscription. I am a professional musician and I play for lots of dinners and receptions. I have put together a notebook of the standards you've published in the past years. Jerome Kern's lovely music is always popular. I do enlarge a bit on some of the arrangements you've published, but much of the music is fancy enough as is. (Oh, yes! I once received an honorable mention in one of your songwriting contests, but I'm not really a songwriter; I just wanted to try it.)

Thanks again for *The Bonnie Blue Flag.*

Sincerely,
Shirley Ann Halk
Springfield, Ohio

Ron Trotta, the flat foot floogee who set the world on fire at this year's World Championship Old-time Piano Playing Contest.

"LET THE GOOD TIMES ROLL"

Dear Mailbox,

I am ordering issue #0885 for the excellent article it contains on 1985's World Championship Old-time Piano Playing Contest, which takes place each year in Monticello, Illinois. We learned about the contest in your magazine. Furthermore, I understand that the champion of this year's contest learned about it in your magazine also.

It was by far the most entertaining weekend I have spent in a long time. We are already looking forward to next year's contest.

Hope you run another article on the contest this year.

Mary F. Owens
DuQuoin, Illinois

Yes indeed, the winner of the 12th Annual World Championship Old-time Piano Playing Contest was none other than SHEET MUSIC reader Ron Trotta of Alexandria, Virginia. Ron earned his title by defeating twelve other piano players, including SHEET MUSIC readers from Idaho, Wisconsin, Michigan, Indiana and Oklahoma. The performance which catapulted Ron over the heads of third place winner Paul Gronemeier and last year's champion, second place Janet Kaiser, was a smashing rendition of Scott Joplin's Maple Leaf Rag. *The Junior Championship was captured, once again, by Neil Moe of Peoria, Illinois, who competed against seven other juniors in the fight to retain his title.*

As always, this friendly, spirited competition between the best of the old-time school was preceded and followed by extraordinarily lively jam sessions at the local bowling alley, at which the spectators, who had arrived from thirteen states, were welcomed and farewelled. Those who were unable to attend this year's rousing festivities can hear it all on two audio cassettes by sending a check for $19.00 to:

Old-time Piano Contest
Box 4714
Decatur, Illinois 62525.

We congratulate all SHEET MUSIC contestants on their participation in this unique, good time, old-time event.

"WITH A SMILE AND A SONG"

Dear Mailbox,

As a long-time subscriber to your excellent magazine, let me compliment you, both as a former musician and a present editor, on a really outstanding product. I subscribe to literally dozens of publications, as you might imagine, and I can truthfully say that few bring me the enjoyment that yours does. Except for your misadventure with a dual piano-organ sheet in red, you have been consistently on the mark.

Having offered praise, let me make a suggestion. I would like very much to see these great piano songs included in upcoming issues: *You've Changed, The Very Thought of You, Say It Isn't So* and *You're Blase.* I would certainly appreciate anything you can do.

Sincerely,
Kenneth J. Botty
Vice President and Editor
The Evening Gazette
Worcester, Massachusetts

You will find The Very Thought of You *in this very issue, and we thank you for your letter and for your fine suggestions.*

"MORE THAN YOU KNOW"

Dear Mailbox,

I have a problem and I would appreciate your help. Two weeks ago, I went to an auction. Lehman Music Store on 68 West 125th Street lost their lease after 90 years of existence. My original purpose in attending the auction was to buy a couple of sheet music scores and nothing else.

Well, I went overboard and bought the entire inventory of sheet music – well over 200,000 different pieces. I managed to smuggle about 10,000 of them into my three-room apartment before my wife put a stop to it.

Moving and storing the rest of the inventory is costing me a fortune. It consists of mostly old, out-of-print, popular, vocal, classical and even gospel music from 1900 to 1940.

I would appreciate very much any help or advice from you. Right now I am having a good time playing it on my piano and discovering new songs and composers. However, it will probably take the rest of my natural life and all of my savings to play each tune. Thank you.

Sincerely,
Ludwik Lilienthal
Bronx, New York

Address all letters to Mailbox, c/o SHEET MUSIC MAGAZINE, *223 Katonah Avenue, New York 10536.*

Under the Spell of Practice

by Robert Dumm

Perched to Play

It's not only your position at the piano that matters, but your *condition*—your inner readiness to play. That readiness depends, first, upon your sitting comfortably, supported and relaxed in your seat. A chair is better than a bench for back support, if you can adjust its height.

After finding a comfortable sitting position on the chair, check these points of relation to the keyboard:

1. Are you sitting with both feet flat on the floor, your heels drawn a little under the edge of the chair? Could you, if someone called from behind you, stand straight up and pivot around to them, without losing your balance or taking a step? If your legs are too short to reach the floor, are they dangling loosely down?
2. Are your arms hanging freely down from your shoulders? If they are free, they will hang down in a straight line, neither pressed against your body nor outreached like an ostrich. Let them hang.
3. When you touch the keys, are you sitting far enough from the instrument that your arms slope in a gentle line from your shoulders to your fingertips?

Franz Liszt, the first superstar of the piano, gradually came to consider this position ideal. Allow your arm weight to flow easily down from the shoulder, like 'rain down the spout' into the keys.

4. Do you feel balanced on your buttocks' bones, that you can lean your upper body forward *into* the keys or backward as you lean to reach the notes of the music before you?

Have you ever observed a bird, perched, ready to fly? Have you watched him open his wings and, at once, take off? You are lucky. That is one of nature's magical moments, and it says a lot about how a good pianist uses his arms and hands.

My yellow canary perches, pointing down to my finger-end which I have just introduced into his cage – a sacred domain. He is getting ready to fight. Instantly, he sleeks back his wings, streamlining his body, as he quiets down to a time bomb. Only the hair on his features betrays the slightest quiver. When he darts, bill-first, at the white intruder, he fans his feathers like a demented chopper that holds him aloft in pecking position.

I'm surely not suggesting that you either attack the piano or peck it when you play. But, after you are well seated at the piano, it is your ***mental aim*** of the location and grouping of the keys, together with your ***imagination of the sounds you want to hear,*** that will best prepare you for musical flight.

Then, there is rhythm, which guides every movement in music making. By thinking a few 'conductor's upbeats,' you can anticipate your key-connection, and then move into the music with balance.

Notice how a good conductor strides onstage with confident, swinging steps. He mounts the podium and raises his baton. He pauses for attention, then raises the little stick a slight bit higher. This small rise of his hands creates the *upbeat* that allows him to follow with the *downbeat* that starts the music.

Do you see the connection with piano playing? The conductor is you. Once you have, through practice, programmed some notes into your brain, thinking a few conductor's upbeats, as you position your hands to play can turn your thought into the deed.

The idea is to balance the arm weight to carry the arms into playing position in the lightest, most energy-saving way. This balanced arm weight is now available to make tones.

How do your hands feel at this moment? Is your elbow lower than the key level? Is your wrist low or slightly raised? You know the answers: Your elbows hang slightly low; your forearm is level or (if you're long-armed) slightly raised toward the keys; your wrist is also slightly raised, but only enough so that your hand can hang down from it. When your fingertips touch the keys, you should feel your arm weight hanging from your shoulders, and, as you move around on the keys, you may also feel your hands hanging from your wrists.

To touch the keys, suspend your arm weight freely from your shoulders, balance it at the elbows, and 'dip' it into the keys from the wrists. Thinking your 'conductor's upbeat' before you play adds the needed lift. Look at your hands, and notice the way the fingers seem to fall of their own free will into the keys. This is the approach to a good piano touch. Without the weight of the hand and arm behind the fingers, you can no more touch the keys than a bird can brush a leaf with his feathers, without first opening his wings!

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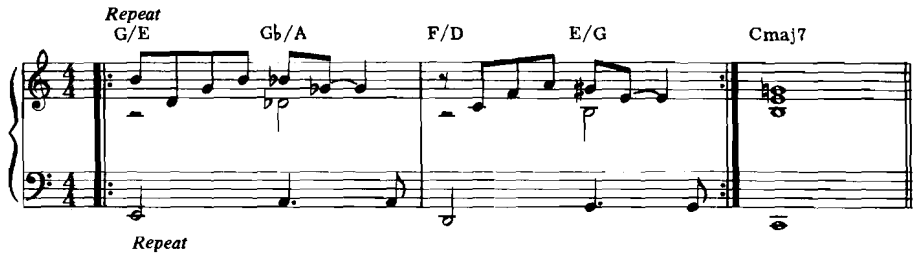
POP STUDIO

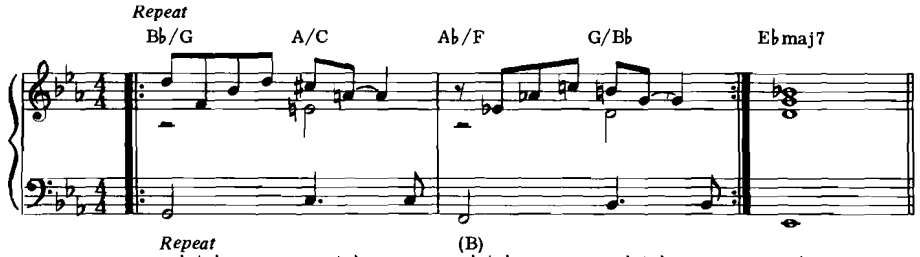
by Lou Stein

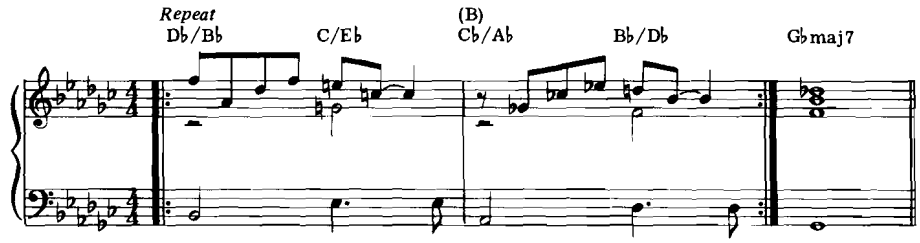
Leading Progression

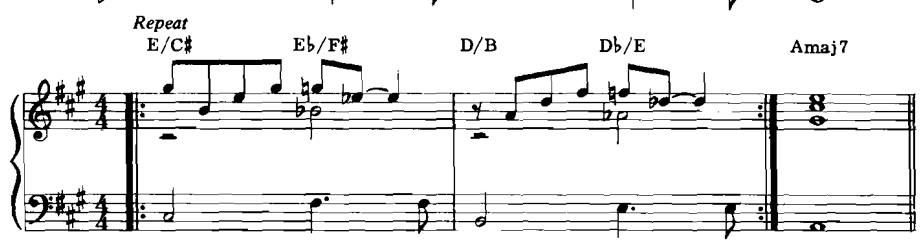
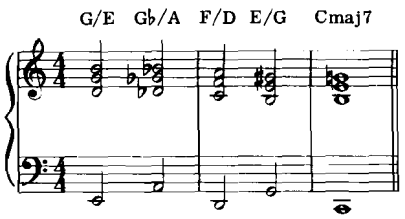
Chromatic chord progressions in the right hand are quite easy to play, and are especially effective for pianists with small hands. Not only do they create a full sound, but, since there is much step-wise motion, they fit easily into one's hands. Having the bass line move up by fourths and down by fifths sets up a contrast with the descending step-wise motion of the right hand.

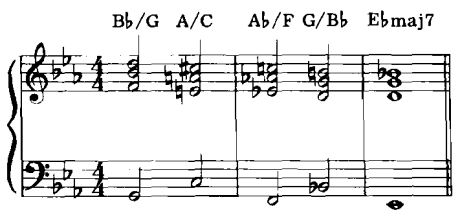
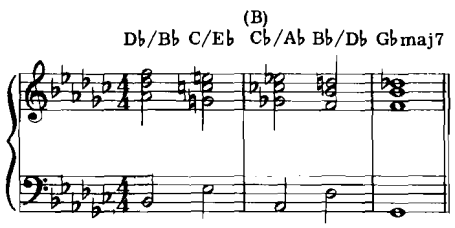
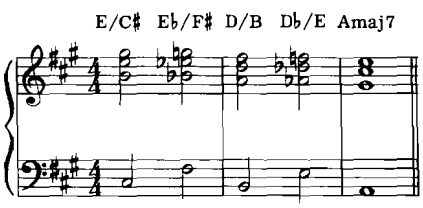
The example shows a iii, vi, ii, V, I pattern in four keys. Notice that the keys chosen (C, Eb, Gb, A) follow a pattern of ascending minor thirds. To continue this exercise, write out and practice the iii, vi, ii, V, I pattern in ascending thirds beginning on C# (C#, E, G, Bb), as well as on D (D, F, Ab, B). These exercises will strengthen your chordal playing.









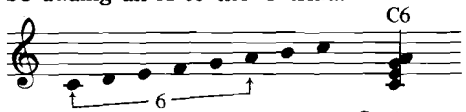


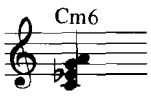
Theory Class

Sixths and Ninths

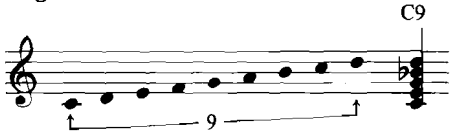
Now that we've looked over the basic chord types and their symbols (see the past several issues), we're ready to tackle chords with added numbers, like **C6**, **Dmaj9**, and **F11**. First, a review of sixths.

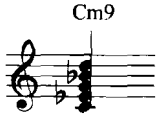
Adding the sixth member of the scale to a chord is a matter of simple arithmetic. If the chord is a **C6**, you will be adding an A to the C triad.



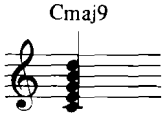
A minor sixth chord would appear in this way:

That's all there is to it!

Ninths are found in the same way (a ninth is the second scale degree transposed up an octave), except that, since 9 comes after 7, the seventh of the chord is included. That's where the complications occur, since sevenths take on different forms themselves.

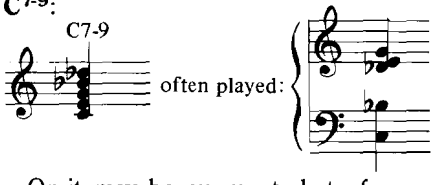
C9 is used to describe a **C7** (a dominant, not major seventh) with the ninth degree of the scale added:

Cm9 describes a minor seventh chord (**Cm7**) with the ninth degree of the scale added:



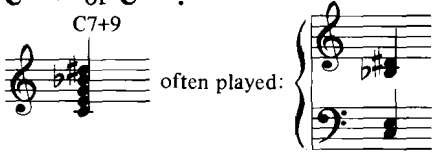
Cmaj9 or **CM9** is used for a major seventh chord (**Cmaj7**) with the ninth added:



Then there are "altered" ninths. These are used with *dominant* sevenths. The ninth may be flatted, to form a **C7b9** or **C7-9**:



Or it may be augmented, to form a **C7aug9** or **C7+9**:



Next time we'll look at 11ths and 13ths!

JAZZ IN THE SUMMERTIME

"You know what a connoisseur is, don't you? A connoisseur is somebody who thinks that everything good has been done."

The New York Kool Jazz Festival changed its name to the JVC Jazz Festival this summer, but it didn't change the very important tradition of holding solo piano concerts. They took place at Bruno Walter Auditorium in the Lincoln Center Library, and began promptly at 6:30. Each evening, for a week, a different jazz pianist held forth for nearly an hour.

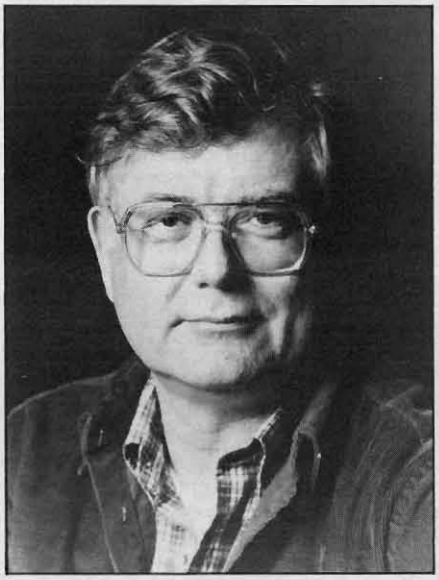
Barry Harris

Barry Harris opened the first concert with a string of Paris songs . . . "The Last Time I Saw Paris," "April in Paris," and "Parisian Thoro'fare." He played quietly in a fleet style that sometimes sounded like a harp, sometimes like a chorus of voices. Harris is a committed *bebop*-style artist, and his concert was later peppered with the compositions of Thelonious Monk. The stylistic stamp was apparent as Harris moved around the keyboard in lines with many angles, punctuated by off-beat rhythms.

At one point, he played a rinky-tinky introduction and said, "OK, singers, I know you're out there." Then, surprise! The sounds of shy voices in different corners of the audience were tentatively raised in song. Harris teaches vocal improvisation at the Jazz Cultural Theater in New York, and two of his students assured us after the program that they love their studies there.

The next evening, **Dick Wellstood** asked the audience, "You know what a connoisseur is, don't you? A connoisseur is somebody who thinks that everything good has been done. Nobody here like that, is there?" This question came in the middle of an exhilarating recital of Fats Waller, James P. Johnson, Scott Joplin and Duke Ellington music. All were done in the classic "stride" style, in which Wellstood's hands took the characteristics of opposing football teams running complicated plays against each other. He played at show-off tempos, building to exciting climaxes, and people in the room responded by whistling and calling out for more.

Wednesday's pianist, **Mulgrew Miller,** divided his program between compositions of jazz masters and his own, including a pictorial one called "Portrait of a Mountain." In his Ellington medley (Miller played piano in the Ellington Orchestra formerly), he interpreted each of his choices differently, playing a smooth, glassy "Reflections in D," an easygoing "Just a-Sittin' and a-Rockin'" and a bluesy "Lucky So-and-So." Despite an understated approach, there were times when it was impossible to ignore the sheer speed and accuracy of Miller's right hand skittering around the keyboard.



Dick Wellstood

Steve Kuhn recorded with John Coltrane 25 years ago, and he reminded the audience of that association with a musical reference to Coltrane's "Naima" in the opening suite. Kuhn wove "Naima" into the same musical fabric as Marvin Gaye's "What's Goin' On?" The approach was meditative, Kuhn laid a musical foundation by elaborating on a keyboard figure, then ventured into known melodies ("Invitation" and "Night in Tunisia" were two), eventually returning to the meditative pool.

Ray Bryant's Friday concert was a buoyant event. His style was extremely communicative, with a firm, rhythmic left hand and a strong, call-and-response feeling to his melodies. He began with

Ray Bryant

a fast boogie-woogie "A Train," and over the course of his program he built to a rendition of Avery Parrish's "After Hours" (introduced by Bryant as "the greatest blues solo ever recorded"). In between, he played his own challenging composition, "Impossible Rag."

The perfect show-stopping climax to the series came when **Dorothy Donegan** stepped onstage Saturday night. From the moment she started to play, she rolled out a most exuberant, delicious, rambunctious medley that included "My Funny Valentine," "Autumn Leaves," passages of Chopin and others flying by too fast to be caught and named. Her left hand was capable of matching every steep, possible-train-wreck-of-a-run that her right hand could execute. At times she would leave a steady tempo and erupt into a cascade of these runs, then get back on track with a more two-fisted style, pumping her right leg ferociously to re-establish the tempo. Sometimes when she played stride in her left hand, she would put her right hand on her hip as if to boast about her prowess. She was a tremendous hit.

The house was full and standing room only. Donegan held all rapt and delighted as she played jazz classics in a concerto style, and concertos in a jazz style (also the "Battle Hymn of the Republic"). The room was filled with "Bravos" after her first and second encores at quarter to eight, twenty minutes past the time when the efficient JVC house managers usually flipped up the lights and ushered out the crowd. — *Becca Pulliam*

ARTIST'S SPOTLIGHT:

On Woody Herman

By Chip Deffaa

One thing you *don't* do, if you're a member of Woody Herman's band, is complain that life "on the road" is tough. It *is* tough, as any big band musician will acknowledge. It's 500 miles between one-nighters and barely enough time to eat before going on. It's in and out of hotels and restaurants, with barely enough sleep to get by. And you not only have to make the gig, you have to be really "up" for it, because the audience expects a polished – and exciting – performance. The traveling dues are high, which is why so many big band musicians will leave after, say, six months or a year "on the road." But young musicians won't get much sympathy from Woody Herman if they complain to him about traveling dues; he's paid his share. He's now celebrating his *50th year* as a bandleader. He's been on the road with his band since November of 1936. He's the last of the original Swing Era bandleaders, still playing his instrument and still on the road, full-time, with his band.

As a matter of fact, Herman's actually been "on the road" for far more than those 50 years, he'll tell you. In 1922, when Al Jolson, the reigning king of show business, was on Broadway introducing a new song called *Toot Toot Tootsie (Goo' Bye)*, an aspiring song-and-dance entertainer named Woody Herman was setting out on his first tour, in the midwest. Young Herman simply wanted show business. In vaudeville, he sang songs like *Oh Gee, Say Gee, Have You Seen My GiGi (From the Fiji Isles)*. He began offering sax solos as a novelty addition to his song-and-dance act. Most people probably don't realize Herman's been in the business that long. But when – as he still frequently does – he sings a Jolson song with his band (gently telling listeners first that "Jolson was the singer before Crosby"), you're reminded that he's been here through all of it. Herman has kept on touring, kept on entertaining, through years of changes in musical tastes. Jolson gave way to Crosby and then to big bands. Presley and early rockers gave way to the Beatles and British imports. Herman's kept his own thing going through hard rock, disco, reggae, funk, and everything else. His band is still out there, swingin', and Herman is still playing and singing. His musicians are young enough to be his grandchildren. His audiences span all ages.

Herman's early vocal records suggest he could have made it strictly as a vocalist, had he concentrated in that field. But he became increasingly interested in jazz. By the early 1930s, he was a double-threat man, singing and playing reeds (sax and clarinet) in the bands of Gus Arnheim, Tom Gerun, and Isham Jones. When Jones, at age 41, decided to take an early retirement in 1936, some of his musicians decided to try to stay together. They selected Woody Herman to be their leader.

Not long ago, I enjoyed hearing Herman sing *Basin Street Blues* with an "All-Star" group in New York. Then, I chanced to hear a November 8, 1936 radio broadcast by Woody Herman's brand new orchestra, which recently was reissued on Sunbeam Records: There was Herman, singing and playing that same *Basin Street Blues*. One wonders how many times he must have sung that song over the years.

Herman's band took a few years to really find itself. Some of its early minor hits sound derivative of other bands' styles: *Four or Five Times* was in a Jimmie Lunceford vein; *Golden Wedding* sounds like Herman's answer to Benny Goodman's *Sing Sing Sing; Hot Chestnuts* is so Basie-ish, they should have invited the Count to sit in on the record date. But, by 1943-44, Herman had clearly found his own identity. His band sounded like no one else's. And as one big hit followed another (*Caldonia, Apple Honey, Northwest Passage, The Good Earth*, etc.), other bands began borrowing from Herman.

Herman's gone his own way ever since. Never content to sit on his laurels, he has repeatedly re-organized his bands, thrown out old charts, and commissioned new ones. His critically acclaimed "Four Brothers" band of '47 - '49 (with sax stars Stan Getz, Zoot Sims, Herbie Steward, and eventually Al Cohn) cost him far more to run than he ever took in. In one year, he lost nearly $200,000 (which, he notes, would be like losing a million or more today). But he could think of no better way to spend the huge profits he had made in 1945-46 than on his band. He's never cared much for financial success. All that matters is that he – and that powerful band of his – can keep on going their own way.

Herman offers occasional older numbers, such as *I've Got the World on a String, Woodchoppers' Ball, Laura, and Caldonia*. They're part of his history. But his band today plays mostly newer stuff; his recent Concord Jazz albums are proof that he's always got new music to offer.

Through the years, Herman's earned the respect and affection of all of his sidemen. Perhaps no one put it more clearly than Ed Soph, one of his best-known former drummers, who told me recently: "As a leader and a teacher, he knows no equal in what he does . . . .a truly amazing man. And, coming from a vaudeville tradition, he truly believes that the show must go on, no matter what. I've seen this man, when he's had food poisoning, come out onstage, play a chorus of *Woodchoppers*, then run backstage and get sick, then come out and play another chorus. Once, when I got a terrible ear infection and had to leave the band, Woody didn't dig it at all. The word was that unless you were on your deathbed, you made the gig!

". . . .Just to see that sort of strength in the man, and that sort of drive – that sort of love for the music! Because, Lord knows, he wasn't in it for the money. And the fact that, you know, he's history. That's the whole history of the thing right there. He's the living history."

Jo Stafford

JAZZ STANDARD

Early Autumn

In 1944, Woody Herman hired a young pianist/arranger to join his band, namely one Ralph Burns. Burns wrote "Early Autumn" as an instrumental, and it was originally part of his "Summer Sequence" suite. The lyric was added later, and, in 1952, Jo Stafford's recording sold over one million copies.

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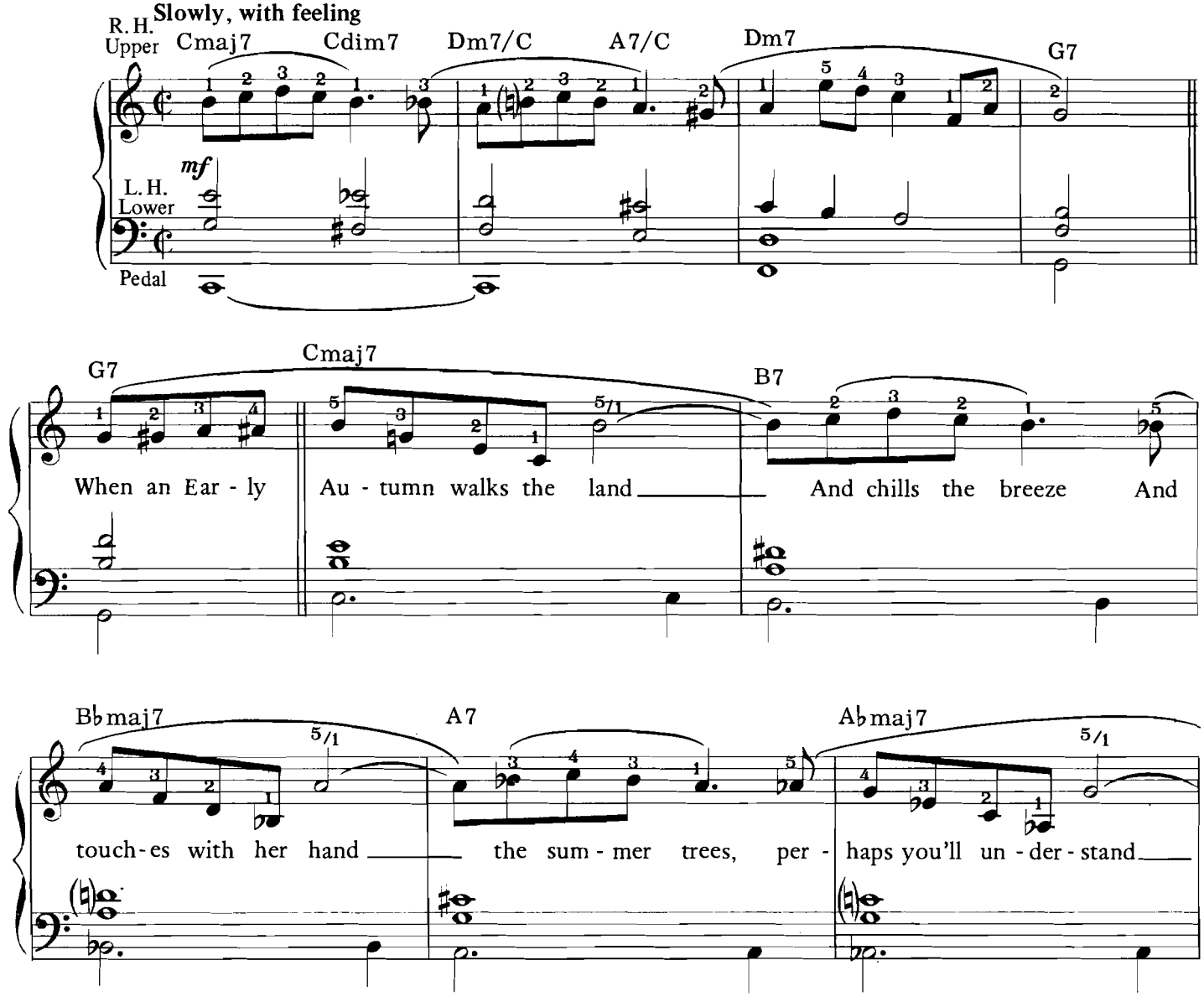
Lower: String 8', Flute 8'
Pedal: Bourdon 16', Flute 8'
Vibrato: Full
Rotary Speaker: Fast

SUGGESTED REGISTRATION FOR DRAWBAR ORGANS

Upper: 00 7371 221
Lower: 00 5522 312
Pedal: 55
Vibrato: Full
Rotary Speaker: Fast

Arranged by Dave Kopp

Music by RALPH BURNS and WOODY HERMAN
Words by JOHNNY MERCER



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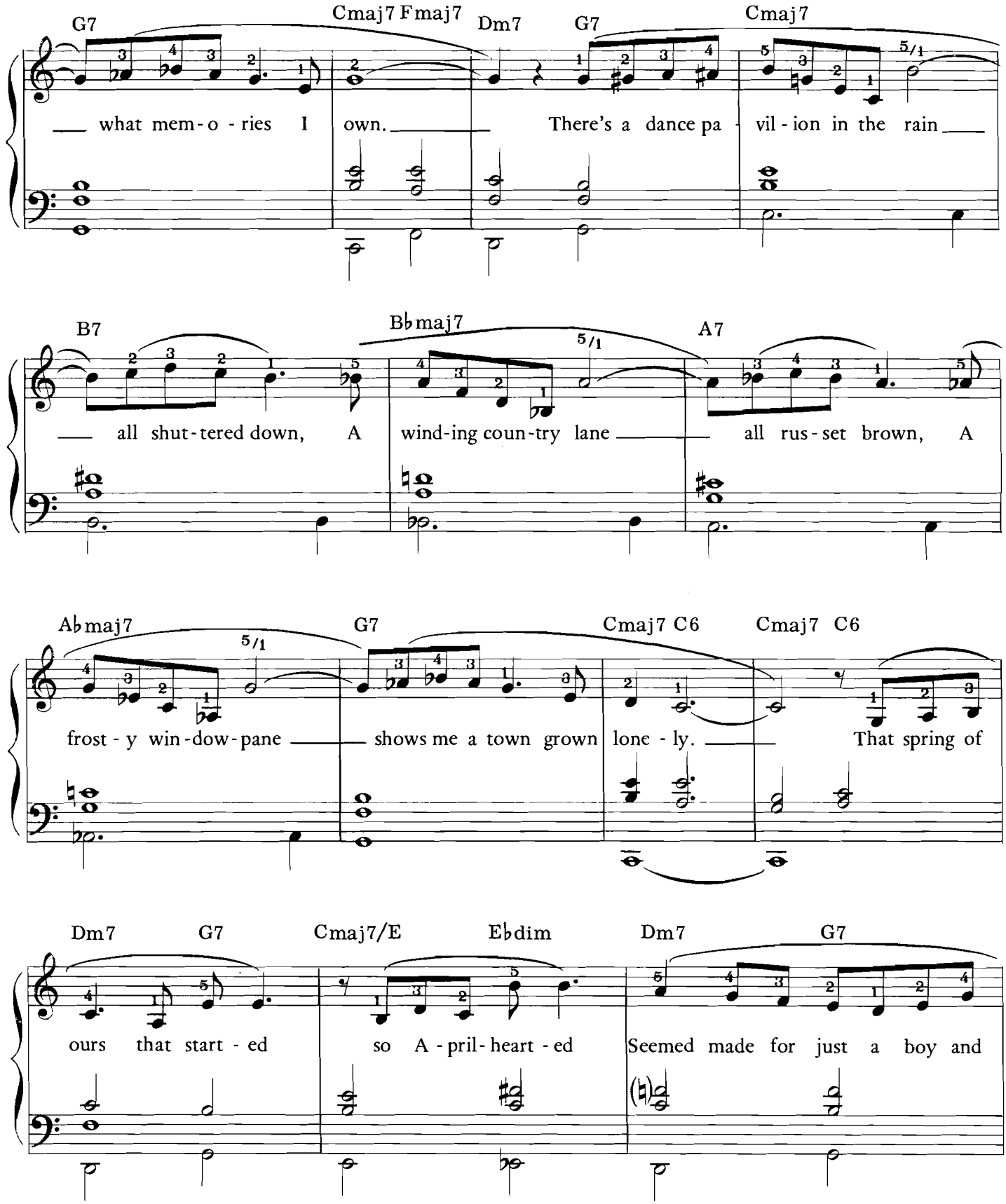
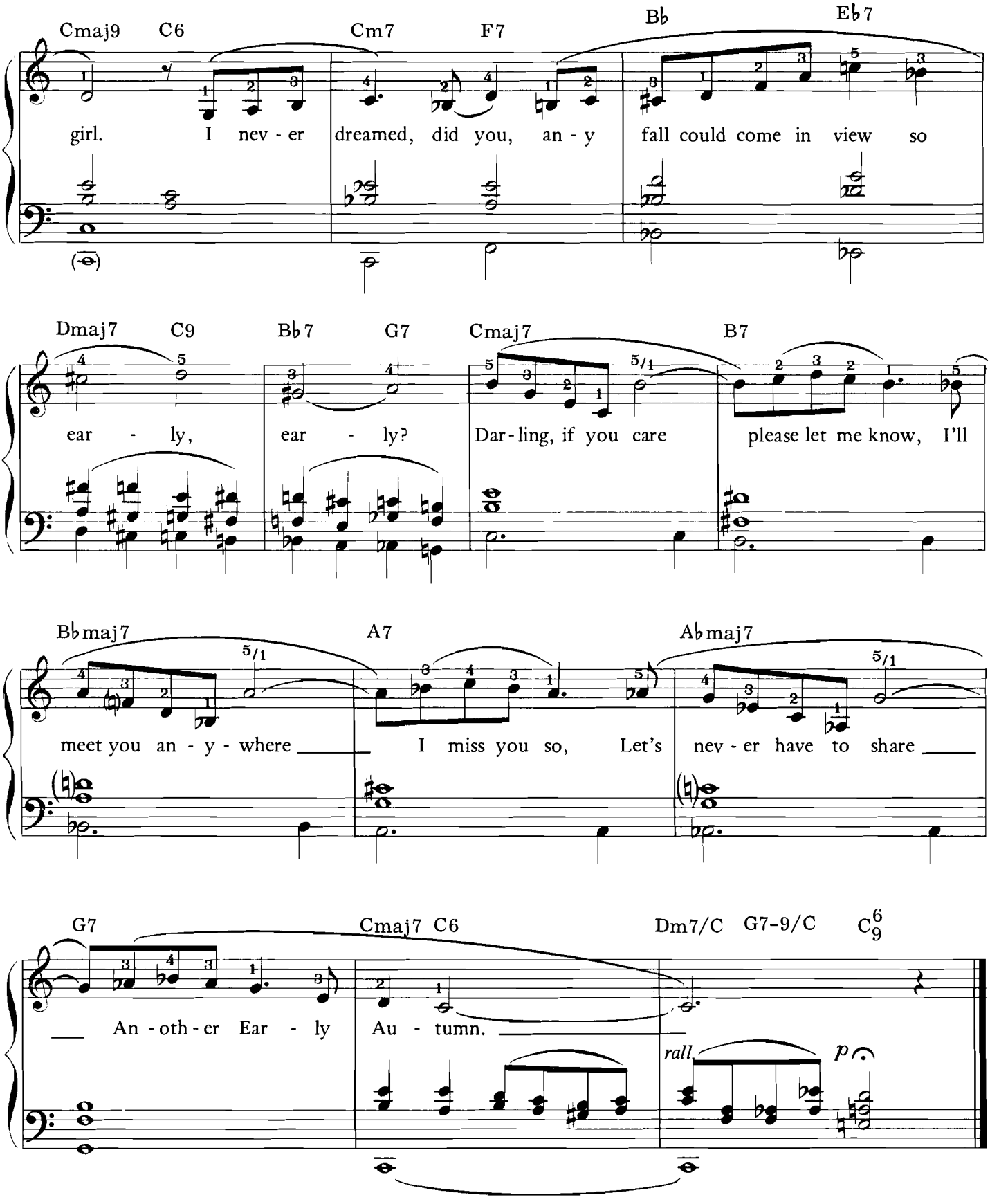

G7
Cmaj7 Fmaj7
Dm7
G7
Cmaj7
what mem-o-ries I own. There's a dance pa-vil-ion in the rain
B7
B♭maj7
A7
all shut-tered down, A wind-ing coun-try lane all rus-set brown, A
A♭maj7
G7
Cmaj7 C6
Cmaj7 C6
frost-y win-dow-pane shows me a town grown lone-ly. That spring of
Dm7
G7
Cmaj7/E
E♭dim
Dm7
G7
ours that start-ed so A-pril-heart-ed Seemed made for just a boy and


Cmaj9 C6 Cm7 F7 B♭ E♭7
girl. I nev - er dreamed, did you, an - y fall could come in view so
Dmaj7 C9 B♭7 G7 Cmaj7 B7
ear - ly, ear - ly? Dar - ling, if you care please let me know, I'll
B♭maj7 A7 A♭maj7
meet you an - y - where I miss you so, Let's nev - er have to share
G7 Cmaj7 C6 Dm7/C G7-9/C C6/9
An - oth - er Ear - ly Au - tumn.
rall. p

John McCormack

POPULAR STANDARD

Memories

Composer Egbert Van Alstyne made his mark in the vaudeville theater, and his lyricist, Gus Kahn, is a member of the Songwriters Hall of Fame. "Memories" was originally sung by Irish tenor John McCormack, and was an integral part of Kahn's film bio "I'll See You In My Dreams." This classic song has been recorded by such great stars as Al Jolson, Bing Crosby, and Lawrence Welk and his Orchestra.

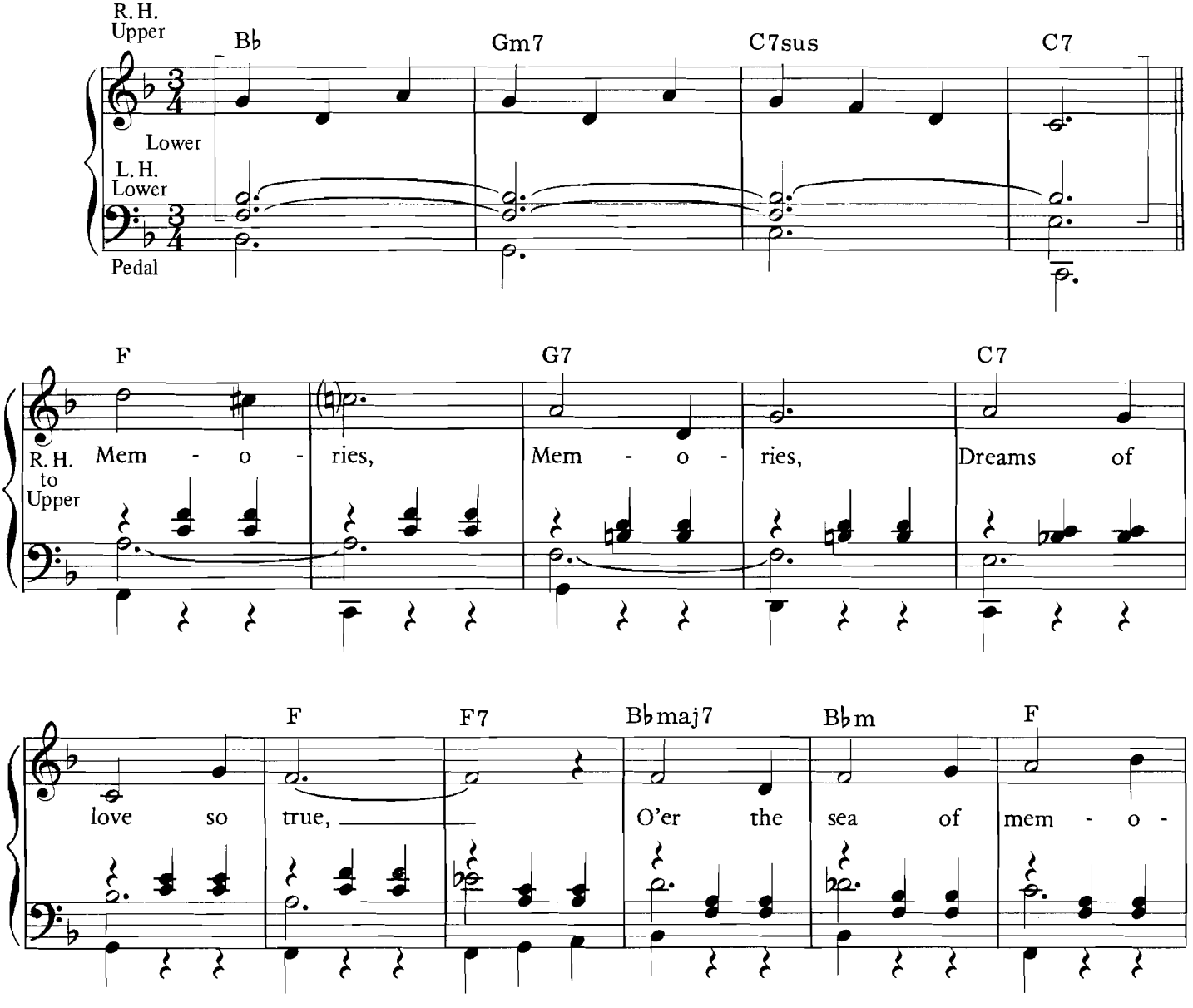
SUGGESTED REGISTRATION FOR GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Cello 16'
Lower: Flute 8', String 8'
Pedal: Diapason 8'. Pedal Sustain
Animation: Leslie On Full

SUGGESTED REGISTRATION FOR DRAWBAR ORGANS

Upper: 800 070 000
Lower: (00) 6402 000
Pedal: 75. Pedal Sustain
Animation: Leslie On Full

Arranged by Gail Masinda Hunt

Music by EGBERT VAN ALSTYNE
Words by GUSTAVE KAHN

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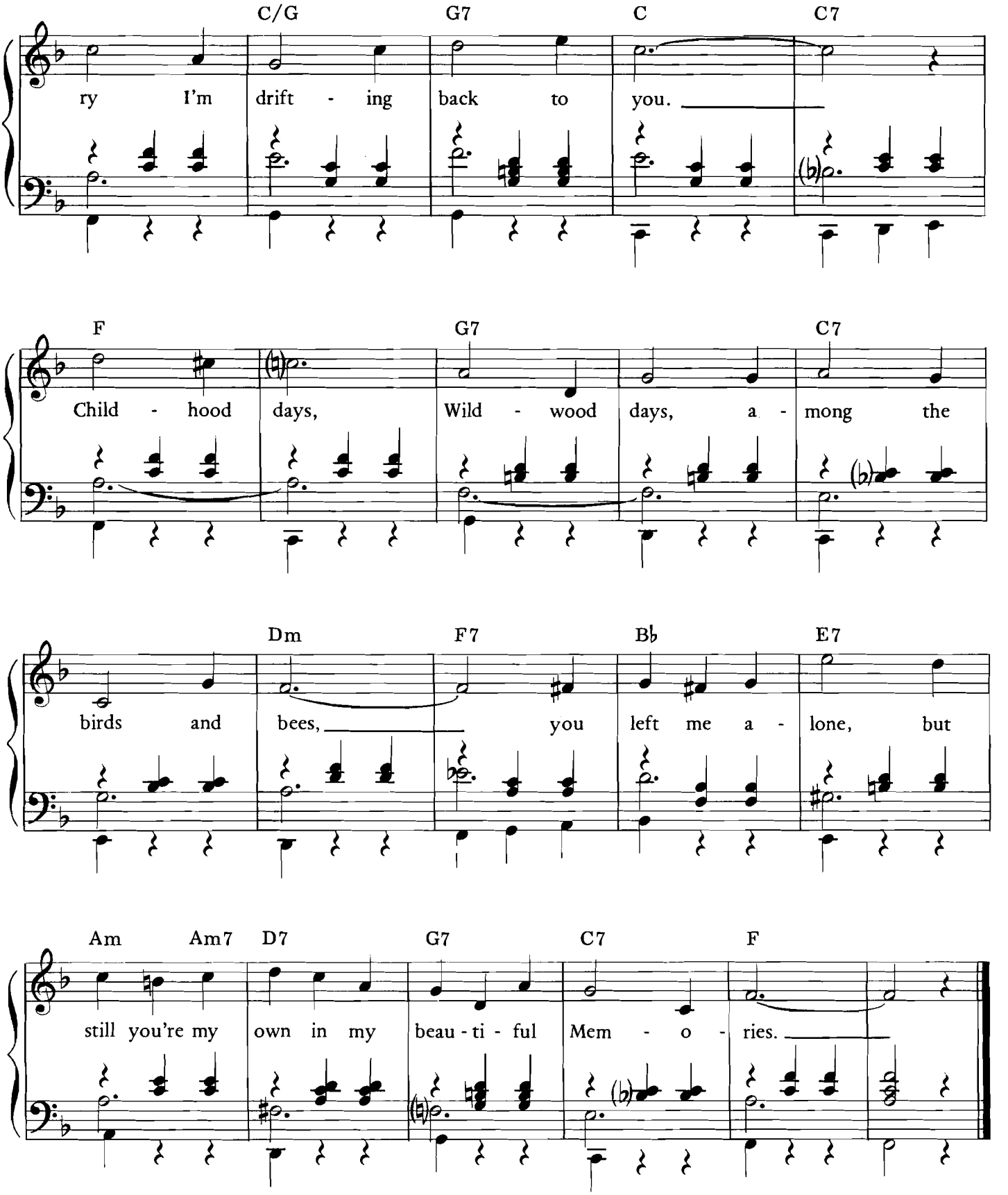

C/G G7 C C7
ry I'm drift - ing back to you.
F G7 C7
Child - hood days, Wild - wood days, a - mong the
Dm F7 B♭ E7
birds and bees, you left me a - lone, but
Am Am7 D7 G7 C7 F
still you're my own in my beau - ti - ful Mem - o - ries.

SHINE ON HARVEST MOON

Playing Tips for "Shine On Harvest Moon"

by Gail Masinda Hunt

Key Signature: A quick glance at the key signature in this arrangement (one sharp, F#) could mislead us into assuming that this entire song is in the key of G major. (And usually, one sharp does indicate the key of G major!) However, every major key, or major scale, has a relative minor. The major scale and its relative minor both share the same key signature. However, they do not begin on the same note, they do not use all of the same chords, and they certainly sound quite different! The first note of a relative minor scale is always three half steps below its major scale. Therefore, the relative minor of G major is E minor.

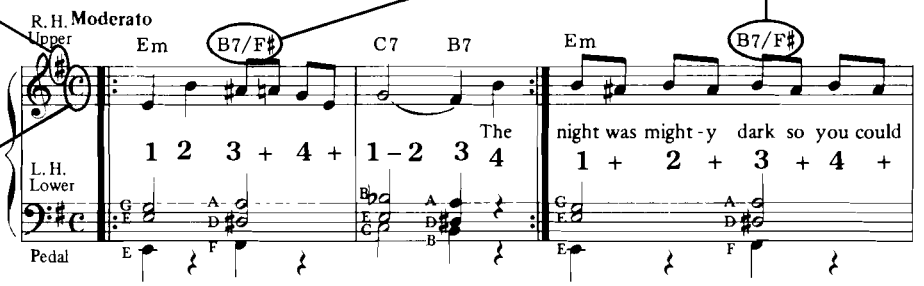
It is not unusual for songs to "shift" back and forth between the major key and its relative minor. The verse of "Shine On Harvest Moon" opens in the key of E minor, but shifts to G major by measure 10. After that, there are no more traces of the opening key; it's strictly G major!

Time Signature: The time signature is noted by the symbol C (which is the musical abbreviation for common, or 4/4 time). In common time, there are four beats in each measure, and each quarter note (♩) receives one beat. To get you started, here are the opening measures with the beats written in.

Manual Changes: Although this arrangement is intended to be played with your right hand on the upper manual and your left hand on the lower manual, you may want to experiment with some manual changes. One idea I have is to play the introduction with both hands on the lower manual, moving the right hand to the upper manual in measure 3. Or, perhaps you might prefer to play the introduction and verse all on the lower manual, moving the right hand to the upper manual for the chorus. Play the arrangement several different ways. Decide which way you like best, and mark your music accordingly.

Slash Chords: Those of you who are note readers will find many instances throughout this arrangement in which the pedal does not play the root, or name-note, of a chord. Instead, other chord tones are used. For chord readers, these alternatives are indicated by slash chords, such as the second chord in the first measure.

The letter above the slash mark (/) indicates the chord to be played by the left hand. The letter below the slash mark indicates the bass note that the pedal will play. When no slash mark is used, the root note of the chord is played in the pedals.



Walking Bass: Because of the extensive use of slash chords, there are many examples of a walking bass. A walking bass is a bass line that moves by steps rather than by wide leaps. This bass pattern is usually performed by playing a note on beat one, resting on beat two, playing another note on beat three, and resting again on beat four (with this rhythmic pattern continuing into the next measure). There are some examples (i.e., measures 6 and 18) that show pedal notes on every beat! Be on the lookout for these fleet-footed passages.

Cued Notes: In order to maintain a smooth, step-wise pedal progression, there are some notes written above the "average" range (i.e., measures 22 and 30). For those of you with console organs, it will require just a little extra stretching to reach those high notes (try using your right foot!). For those of you who have spinet organs, you will not have enough pedals to play the full progression. Instead, you must play the optional notes in parentheses. These notes should not be the first choice of the console organ owner – they are only alternatives for the spinet organ owners.

Accidentals: Heads up for the numerous accidentals in this song! Accidentals, you will recall, are alterations (usually noted with sharps or flats) of the original scale. They allow a note not originally in the scale to be used. An accidental, once introduced, will continue to affect all notes of the same pitch until the end of that measure.

Chords: Okay, chord readers. Here are the chords used in this song along with their recommended playing positions. Remember to play the root note in the pedals unless otherwise indicated by a slash chord.

Em	= G B E	D7	= F# A C D
B7	= F# A B D#	Am7	= G A C E
C7	= G Bb C E	G	= G B D
Am	= A C E	Em7	= G B D E
A7	= G A C# E	E7	= G# B D E
D	= F# A D	G°7	= G Bb Db(C#) E
D#°7	= F# A C D#		

Registration: Remember that these registrations are only suggestions! Feel free to change or modify them to suit your instrument, your interpretation of the music, or even your mood!

Tab Organs

Upper:	**Clarinet 8'**
Lower:	**Flute 8', 4', Strings 8'**
Pedal:	**Flute or Diapason 8', sustain**
Reverb:	**On**
Animation:	**Vibrato (delay vibrato, if available)**

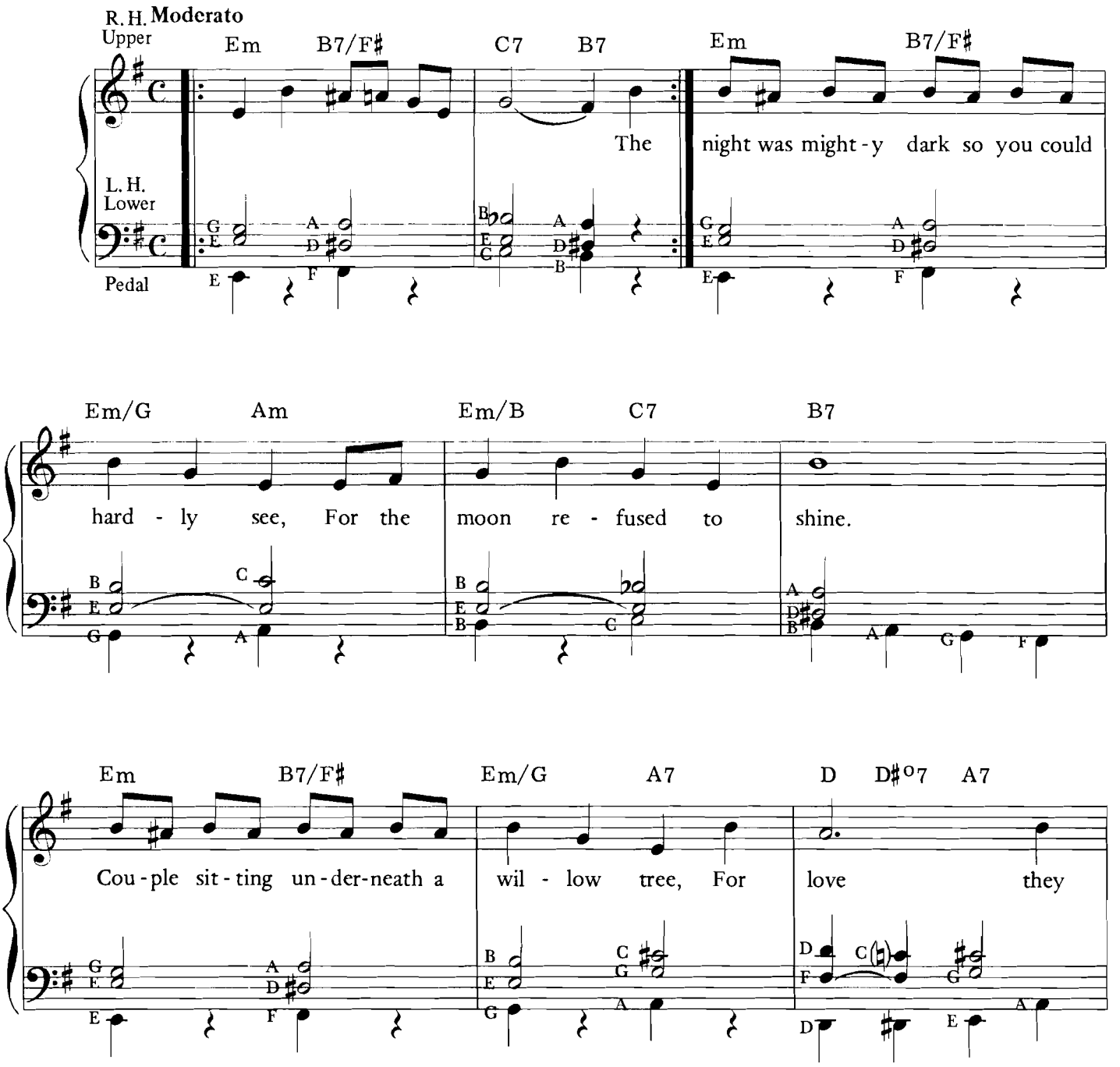
Tonebar Organs

Upper:	**008070300**
Lower:	**(00)7643100**
Pedal:	**36 Pedal sustain**
Reverb:	**On**
Animation:	**Vibrato On, Leslie on full**

Shine On Harvest Moon

Nora Bayes-Norworth was best known for her vaudeville acts. She was the star of the 1908 Ziegfield Follies, which introduced this song. Her husband Jack was the driving force behind many other songs, such as "Take Me Out to the Ball Game," and "Meet Me in Apple Blossom Time." "Shine On Harvest Moon" was the name of the film which illustrated the Bayes-Norworth romance, and its title song has been recorded by such stars as Al Jolson, Eddy Duchin, Judy Garland and Rosemary Clooney.

Arranged by Gail Masinda Hunt

Music by NORA BAYES-NORWORTH
Words by JACK NORWORTH

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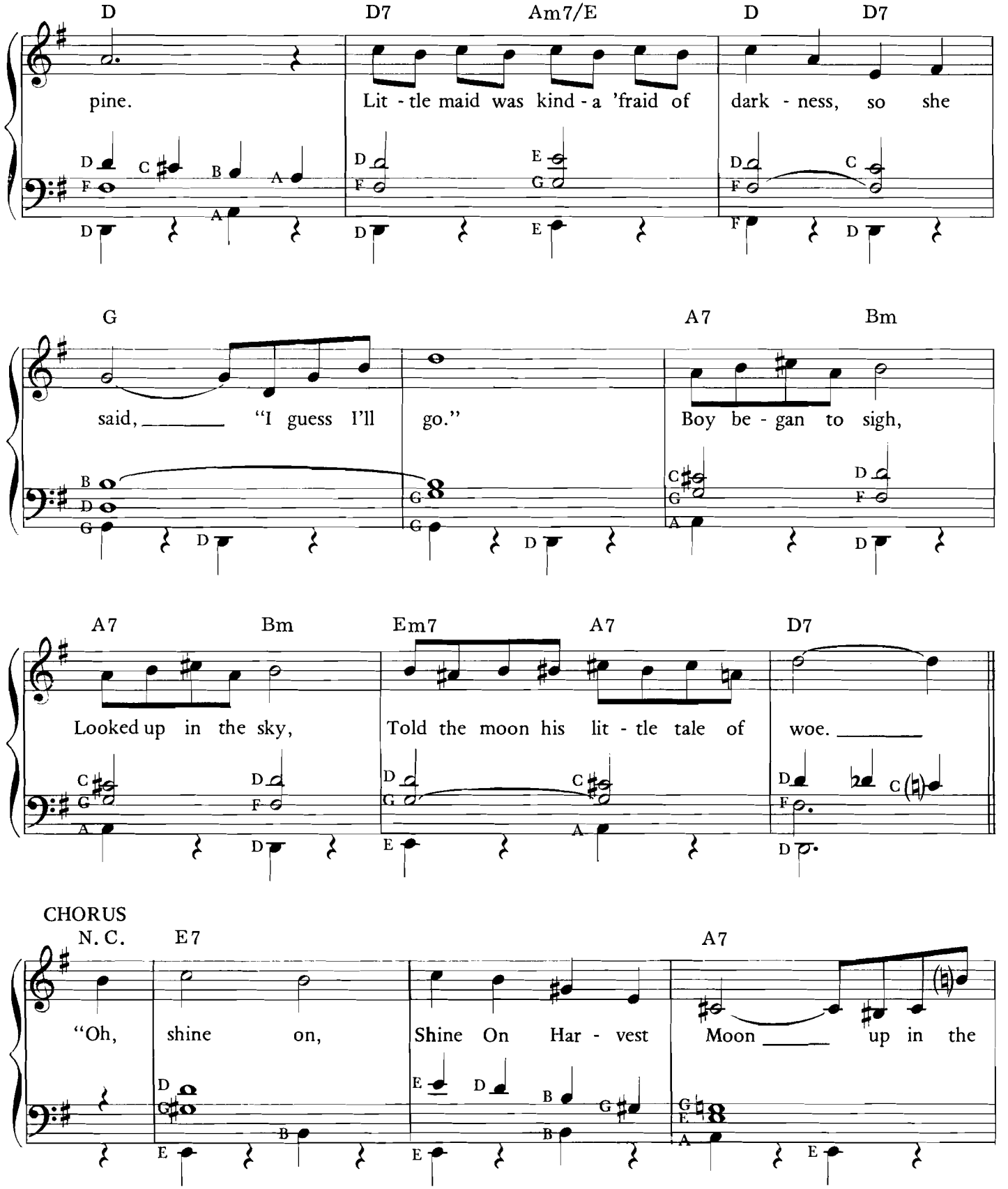
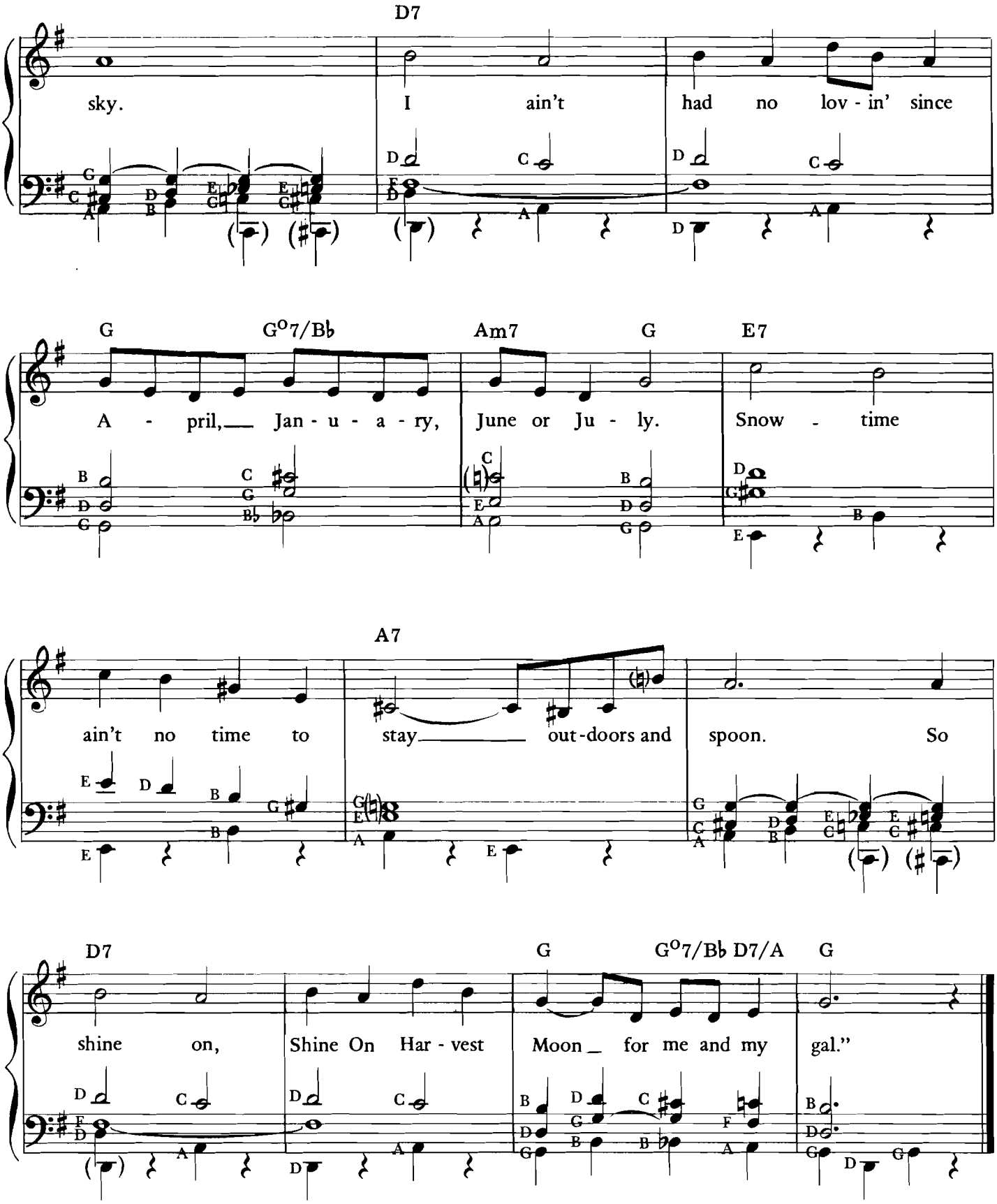

D D7 Am7/E D D7
pine. Lit - tle maid was kind - a 'fraid of dark - ness, so she
G A7 Bm
said, "I guess I'll go." Boy be - gan to sigh,
A7 Bm Em7 A7 D7
Looked up in the sky, Told the moon his lit - tle tale of woe.
CHORUS
N. C. E7 A7
"Oh, shine on, Shine On Har - vest Moon up in the

D7
sky. I ain't had no lov - in' since
G G°7/B♭ Am7 G E7
A - pril, Jan - u - a - ry, June or Ju - ly. Snow - time
A7
ain't no time to stay out-doors and spoon. So
D7 G G°7/B♭ D7/A G
shine on, Shine On Har - vest Moon for me and my gal."

Victor Herbert

POPULAR STANDARD

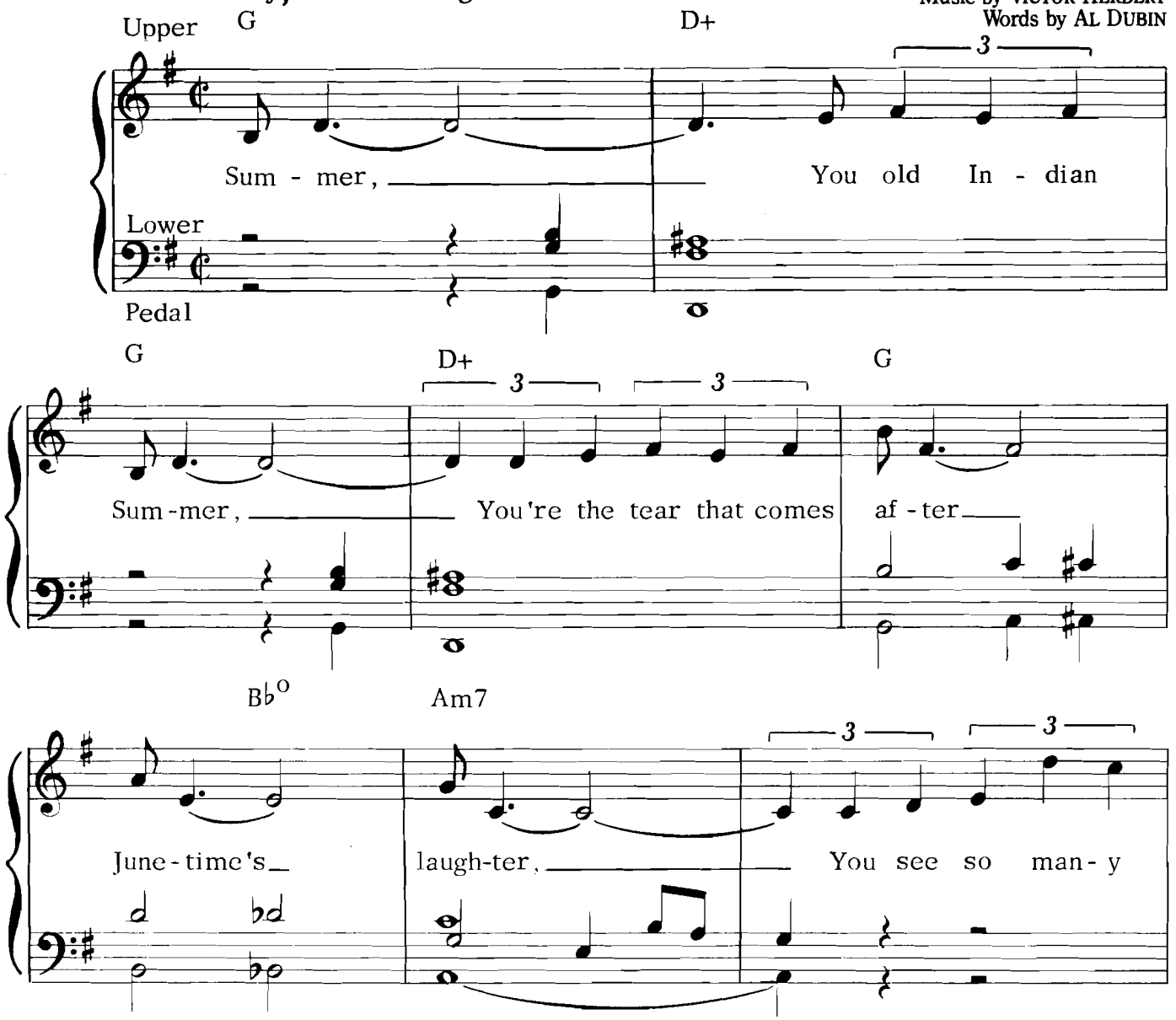
Indian Summer

Born in Dublin, Victor Herbert emigrated to the United States in 1886 as a cellist for the Metropolitan Opera Orchestra of New York. He found good fortune here and became one of operetta's greatest composers ("Naughty Marietta," "Babes in Toyland"). In 1914, he was one of the 9 founding members of ASCAP (American Society of Composers, Authors and Publishers). "Indian Summer" was written in 1919 by Herbert as a piano composition. Al Dubin added the lyric in 1939, and a year later it was a smash hit. It spent 12 weeks at #1, popularized by the recordings of Glenn Miller and Tommy Dorsey.

Pre-Set		All Electronic Organs	
(A♯)	50-8746-224	(U)	Flutes 8', 4'
[A♯]	00-4544-220	[L]	Diap., Gamba 8', Flute 4'
Pedal:	5-3	Pedal:	16', 8', Medium
Vibrato:	3	Vibrato:	Full

RHYTHM MACHINE: RHUMBA

Slowly, with feeling

Music by VICTOR HERBERT
Words by AL DUBIN

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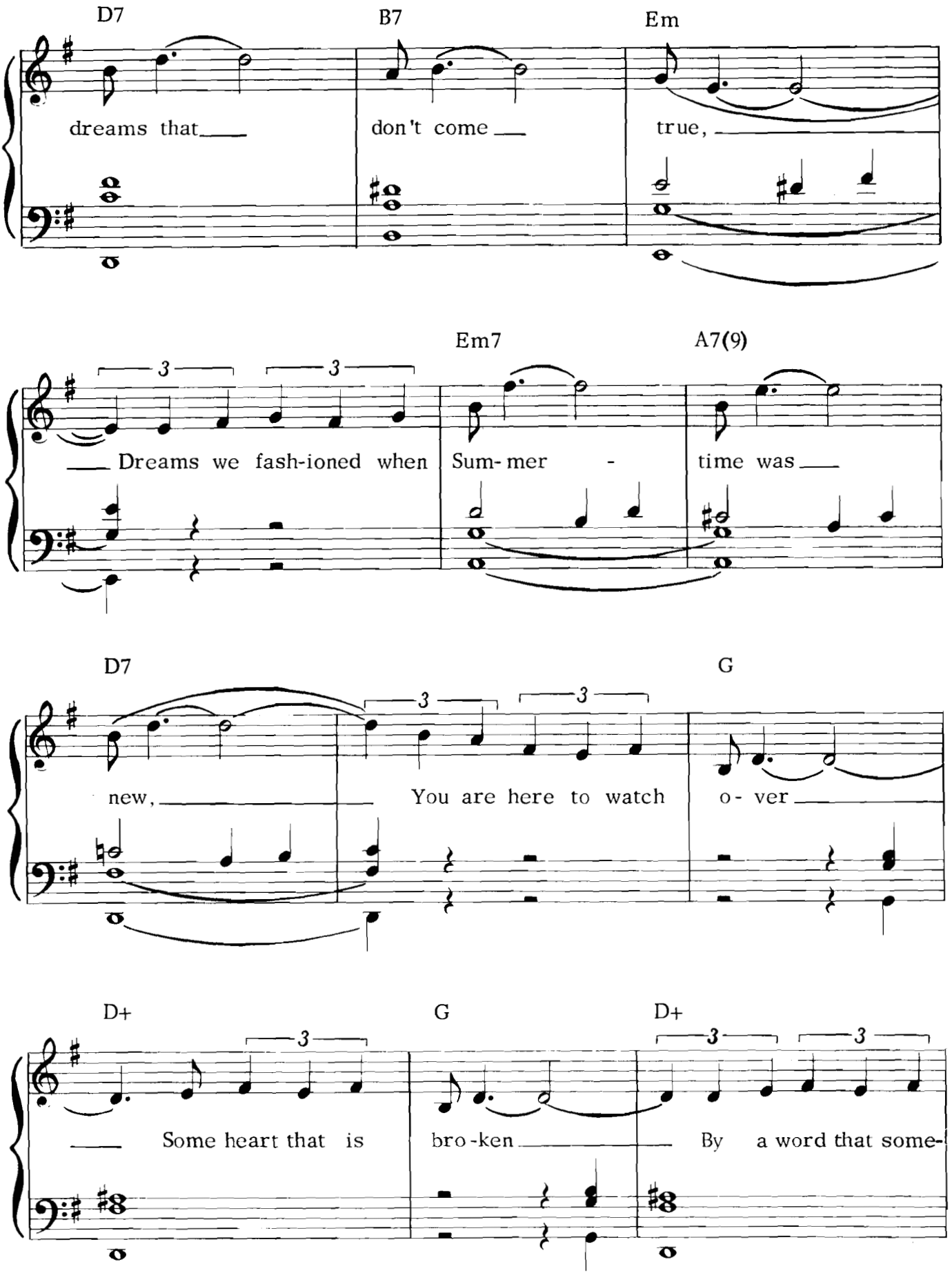
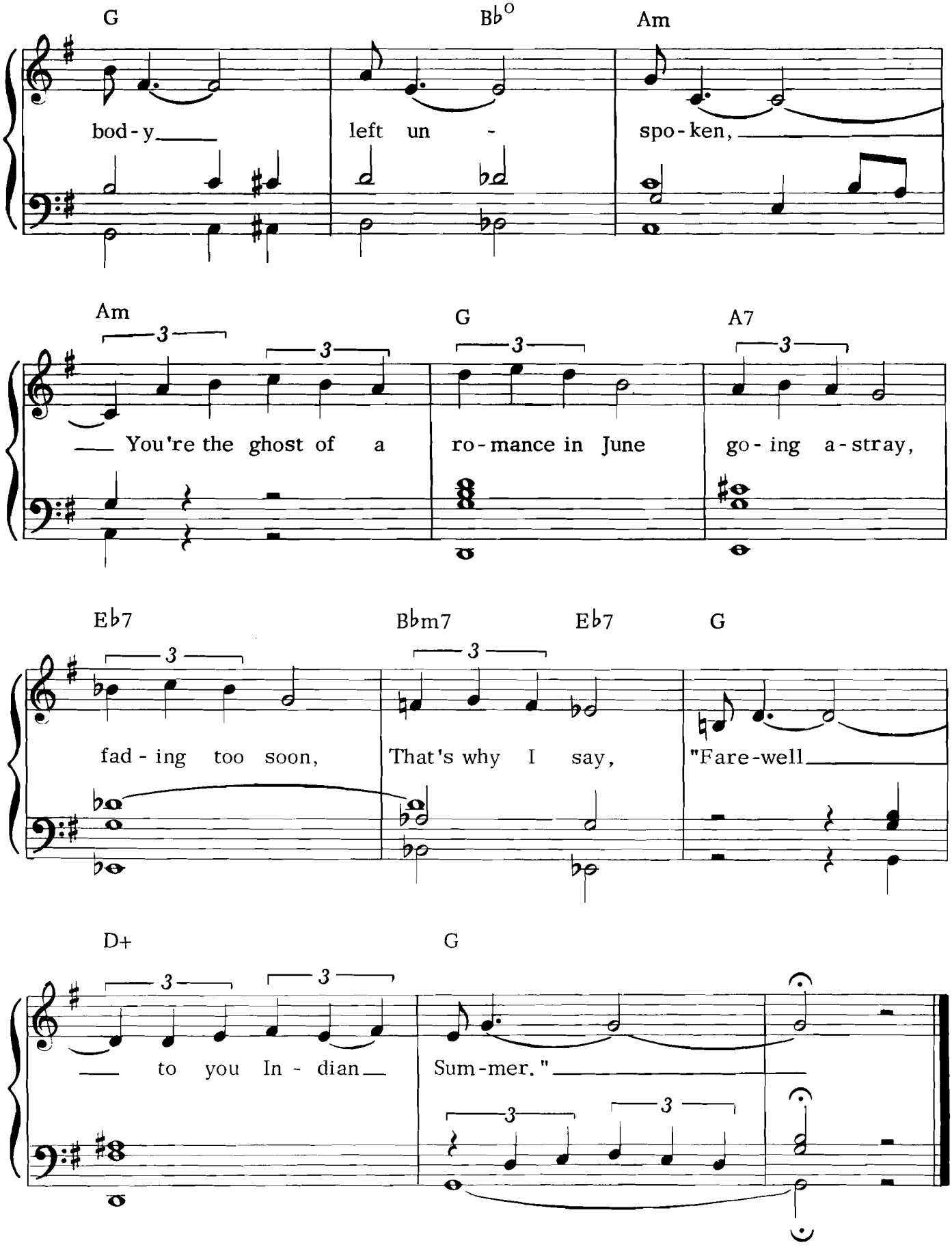

D7
B7
Em
dreams that
don't come
true,
Em7
A7(9)
Dreams we fash-ioned when
Sum- mer -
time was
D7
G
new,
You are here to watch
o- ver
D+
G
D+
Some heart that is
bro-ken
By a word that some-

G
B♭°
Am
bod - y
left un -
spo - ken,
Am
G
A7
3
You're the ghost of a
ro - mance in June
go - ing a - stray,
E♭7
B♭m7
E♭7
G
fad - ing too soon,
That's why I say,
"Fare - well
D+
G
to you In - dian
Sum - mer."

Vernon Duke

SHOW TUNE

I Like The Likes Of You

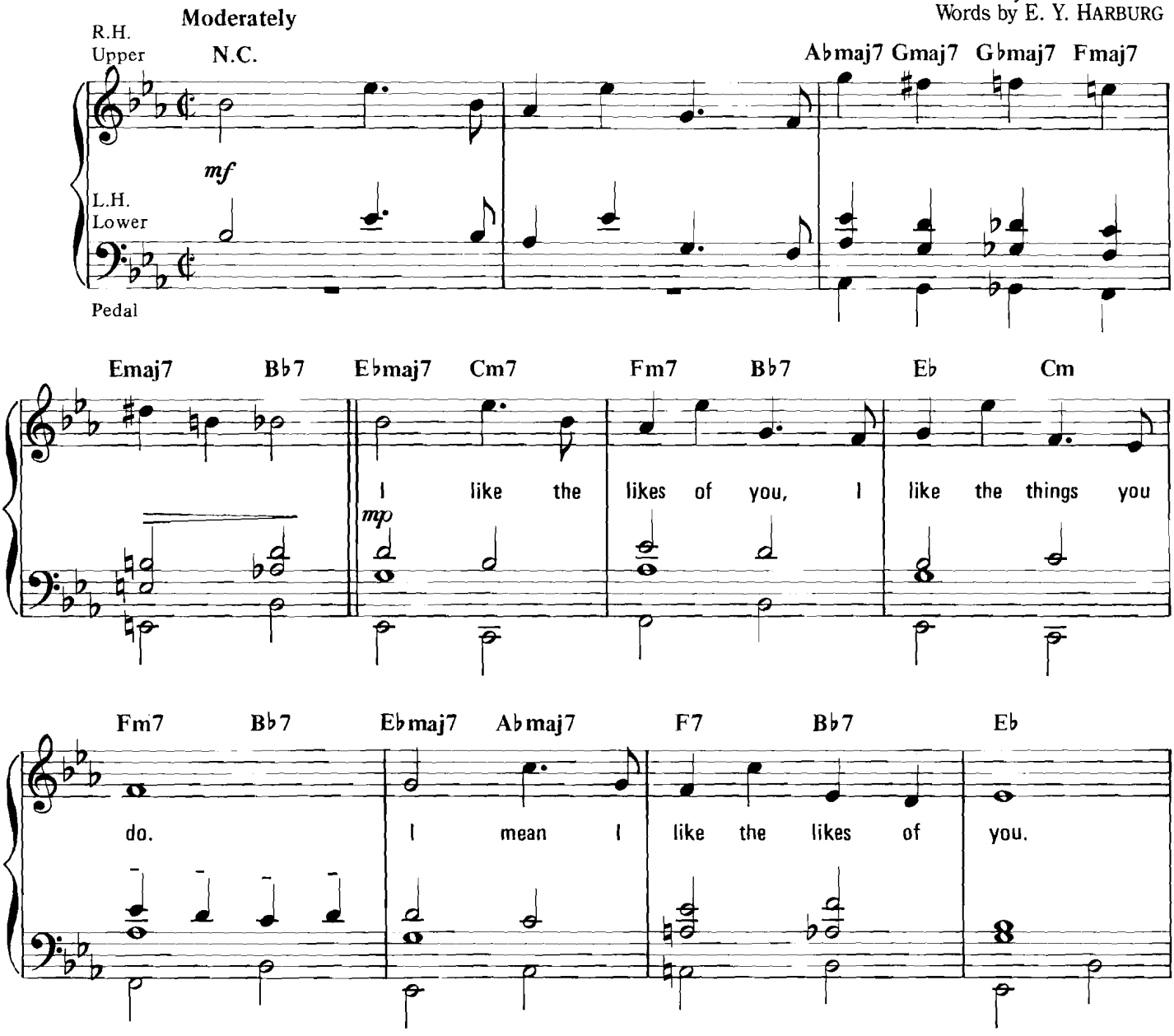
Vernon Duke (born Vladimir Dukelsky) was born in Russia, and emigrated to the United States during the Russian Revolution. Not meeting with great success here, he traveled to England in 1923, where he enjoyed a modest amount of acceptance. He returned to the U.S. in 1929, and soon his songs such as "Autumn in New York," "April in Paris," and "What Is There to Say?" were received with great enthusiasm. "I Like the Likes of You" is from the Ziegfeld Follies of 1934 with a cast that starred Fanny Brice, Jane Froman and Buddy Ebsen.

Standard Organs:
Upper: Flute/String/Reed Chorus 8'–1' w/bells (glock)
Lower: *mf–f* Flute/String Chorus
Pedal: Diaphone 16', Flute 8'
Vibrato: Full
Rotary Speaker: Fast

Drawbar Organs:
Upper: 00 7745 335
Lower: 00 6633 323
Pedal: 65
Vibrato: Full
Rotary Speaker: Fast

Arranged by Dave Kopp

Music by VERNON DUKE
Words by E. Y. HARBURG


Moderately
R.H. Upper
N.C.
Abmaj7 Gmaj7 Gbmaj7 Fmaj7
mf
L.H. Lower
Pedal
Emaj7 Bb7 Ebmaj7 Cm7 Fm7 Bb7 Eb Cm
I like the likes of you, I like the things you
mp
Fm7 Bb7 Ebmaj7 Abmaj7 F7 Bb7 Eb
do. I mean I like the likes of you.

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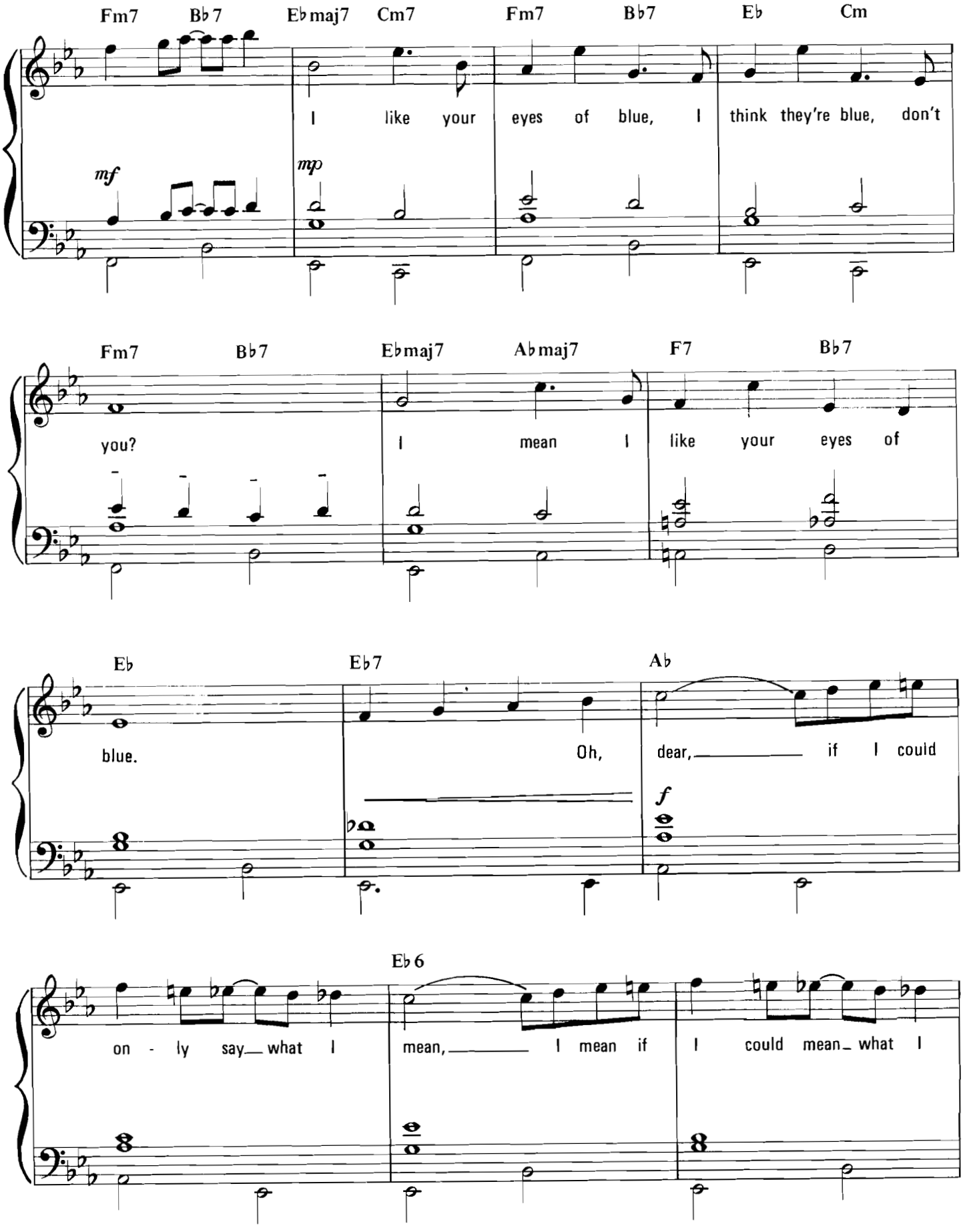
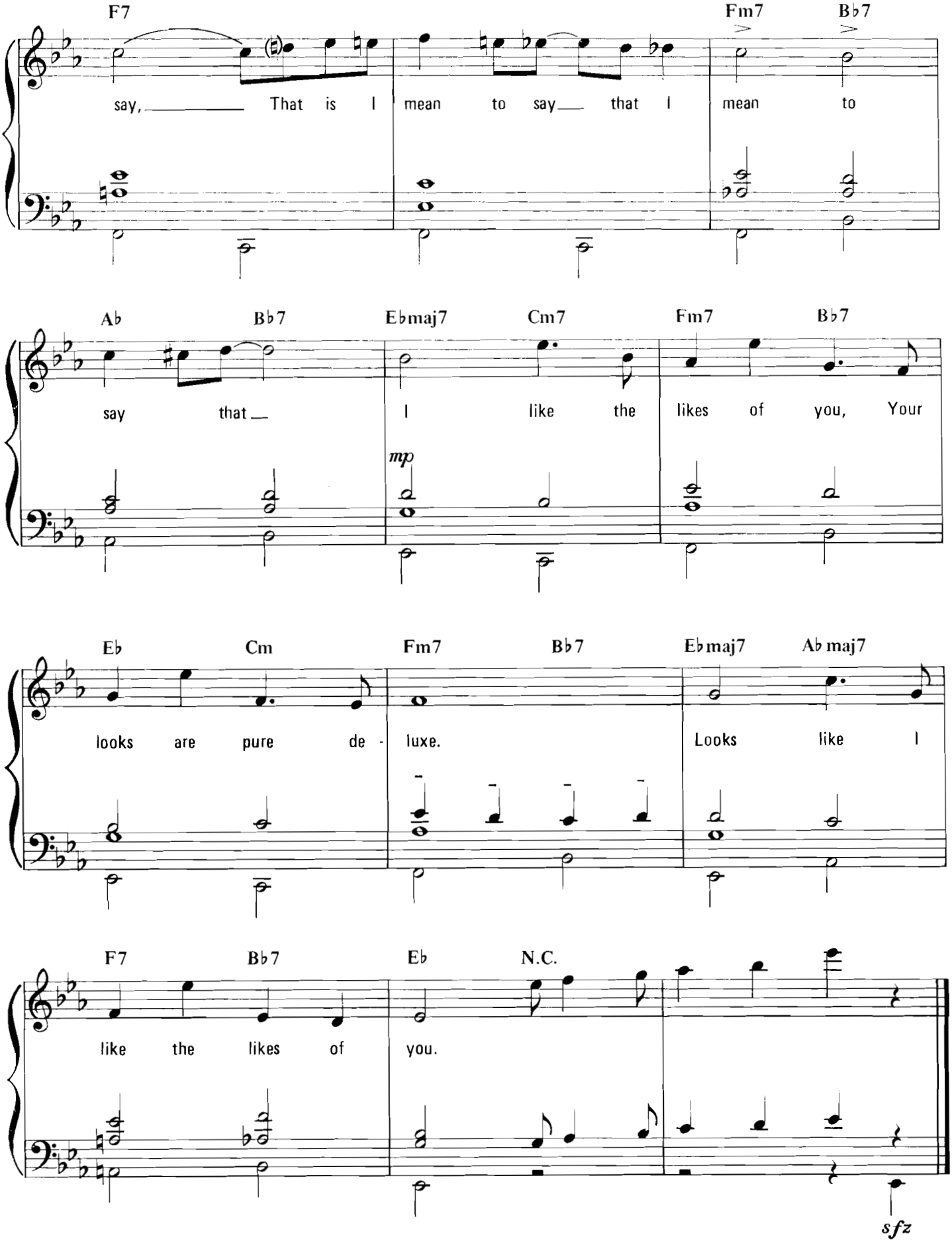

Fm7 B♭7 E♭maj7 Cm7 Fm7 B♭7 E♭ Cm
I like your eyes of blue, I think they're blue, don't
mf
mp
Fm7 B♭7 E♭maj7 A♭maj7 F7 B♭7
you? I mean I like your eyes of
E♭ E♭7 A♭
blue. Oh, dear, if I could
f
E♭6
on - ly say what I mean, I mean if I could mean what I

F7
Fm7
B♭7
say, That is I mean to say that I mean to
A♭
B♭7
E♭maj7
Cm7
Fm7
B♭7
say that I like the likes of you, Your
mp
E♭
Cm
Fm7
B♭7
E♭maj7
A♭maj7
looks are pure de - luxe. Looks like I
F7
B♭7
E♭
N.C.
like the likes of you.
sfz

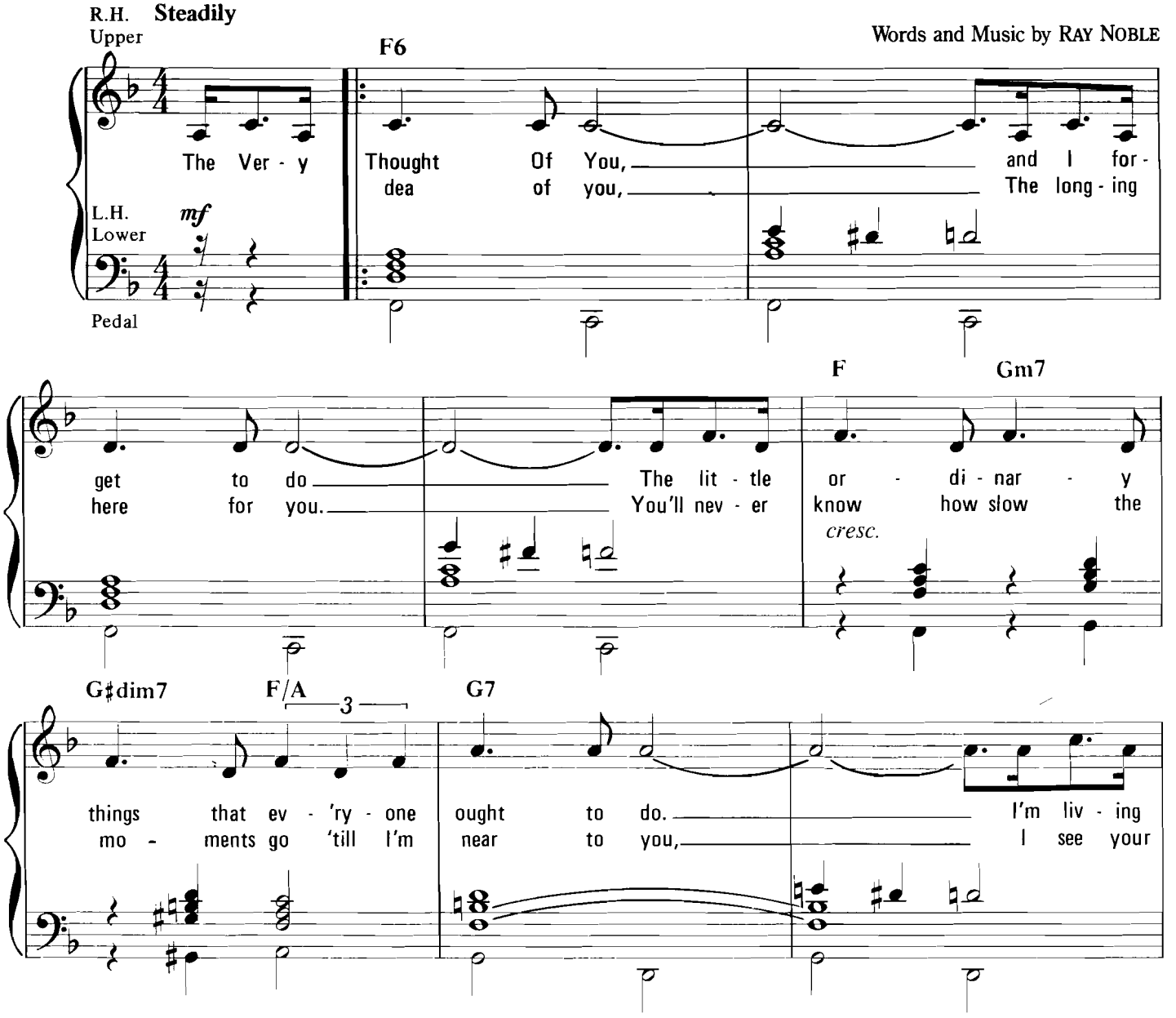
The Very Thought Of You

Ray Noble came to America from England in 1934 to meet with great fame and fortune. He was so busy as music director and arranger of Radio City Music Hall, that he had to hire one Glenn Miller to arrange for his own band! For over 10 years, beginning in 1941, he was the music director for the Edgar Bergen and Charlie McCarthy radio show. "The Very Thought of You" was in the top 10 for fifteen weeks in 1934, and was part of Variety's "Fifty Year Hit Parade" in 1939. Doris Day gave a beautiful performance of this song in the 1950 film "Young Man With a Horn."

Standard Organs:	Drawbar Organs:
Upper: Full Woodwind/String (16'- 1')	Upper: 61 7777 333
Lower: Foundation 8', Woodwinds 8' & 4'	Lower: 00 6644 322
Pedal: 16', 8'	Pedal: 65
Vibrato: Fast	Vibrato: Fast
Ro ıry Speaker: Fast	Rotary Speaker: Fast

Arranged by Dave Kopp

Words and Music by RAY NOBLE


R.H. Steadily
Upper
F6
The Ver - y Thought Of You, and I for -
dea of you, The long - ing
L.H.
Lower
mf
Pedal
F
Gm7
get to do The lit - tle or - di - nar - y
here for you. You'll nev - er know how slow the
cresc.
G♯dim7
F/A
3
G7
things that ev - 'ry - one ought to do. I'm liv - ing
mo - ments go 'till I'm near to you, I see your

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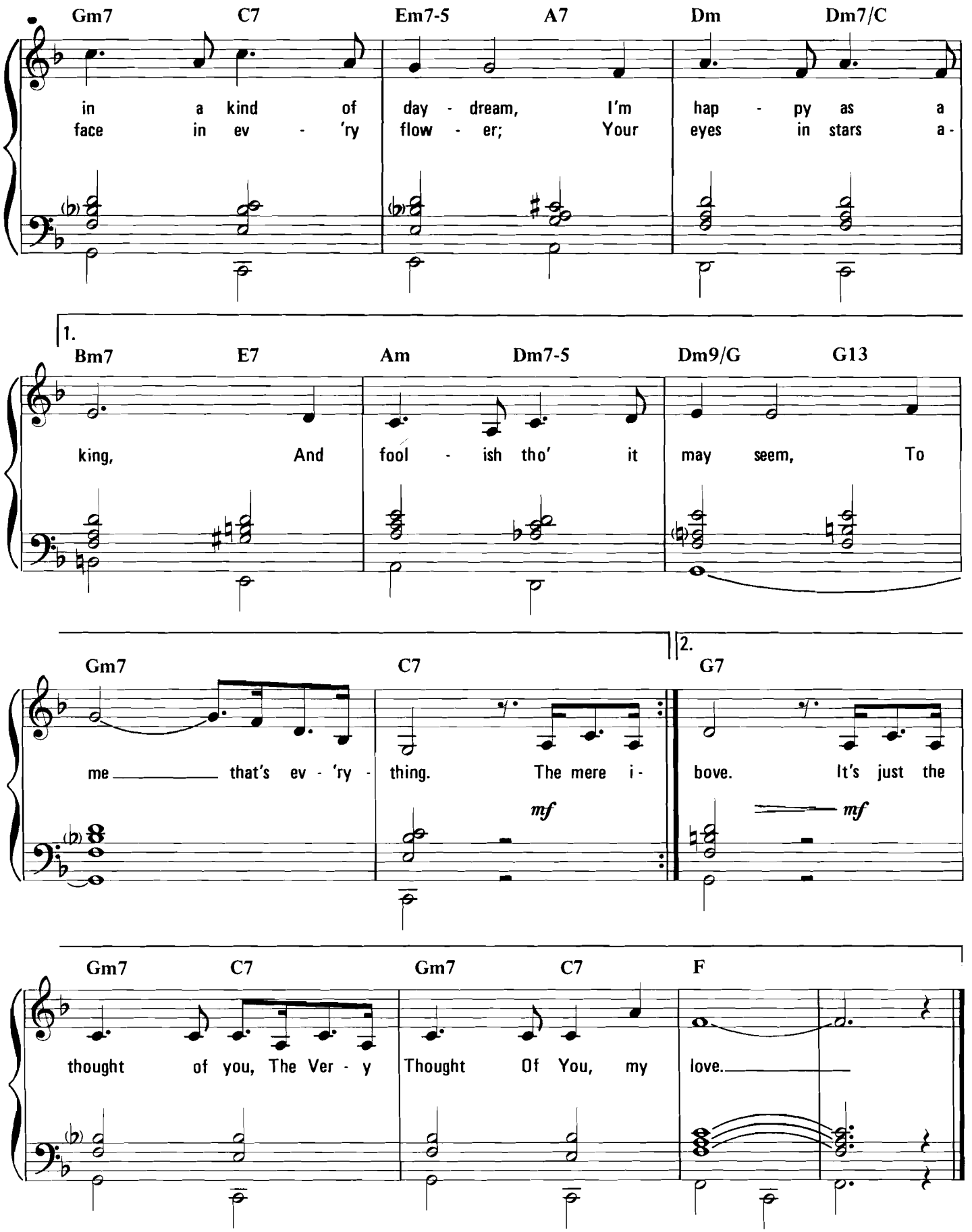

Gm7 C7 Em7-5 A7 Dm Dm7/C
in a kind of day - dream, I'm hap - py as a
face in ev - 'ry flow - er; Your eyes in stars a -
1.
Bm7 E7 Am Dm7-5 Dm9/G G13
king, And fool - ish tho' it may seem, To
2.
Gm7 C7 G7
me that's ev - 'ry - thing. The mere i - bove. It's just the
mf
mf
Gm7 C7 Gm7 C7 F
thought of you, The Ver - y Thought Of You, my love.

Ella Fitzgerald

POPULAR STANDARD

Somebody Loves Me

The men responsible for this song had amazing careers. This song was Gershwin's third big hit of 1924, following the successes of "Rhapsody in Blue" and "Fascinating Rhythm." Lyricist B. G. "Buddy" DeSylva went on to become a notable Broadway and film producer, as well as head of Paramount Pictures. Considered a Gershwin classic, "Somebody Loves Me" has been recorded by the greatest names in show business: Dinah Washington, Ella Fitzgerald, Maynard Ferguson, Harry James and Nat "King" Cole, to name just a few.

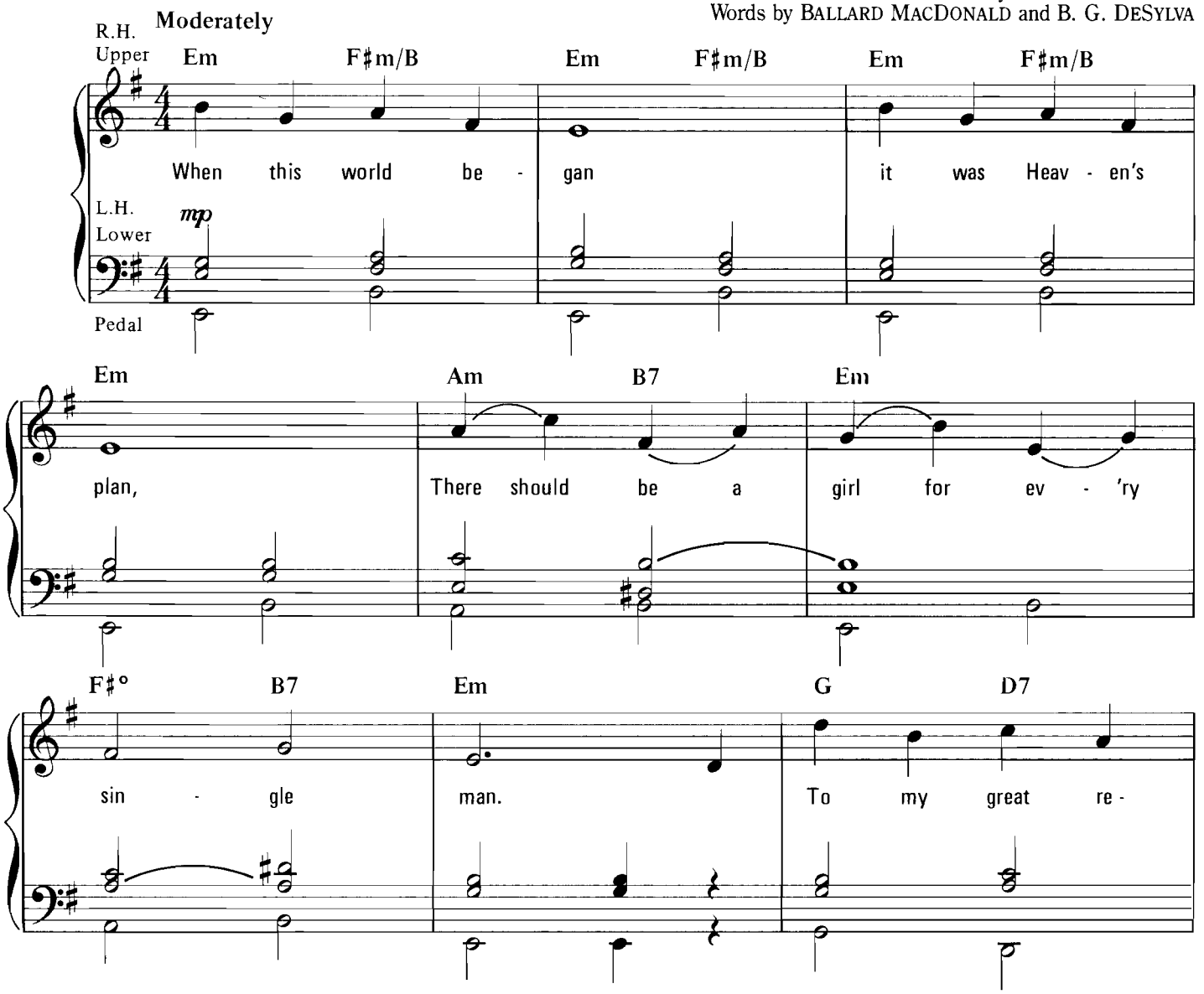
Drawbar Organs:

Upper: 00 8808 000
(Verse: Trumpet 8)
Lower: (00) 7655 563
Pedal: 45
Animation: Leslie On. Upper/Lower
Organ: Brilliance. Reverb. 1

Standard Organs:

Upper: Flute 8', 4', 2'
(Verse: Trumpet 8')
Lower: String 8', Reed 8'
Pedal: Flutes 16', Reed 8'
Vibrato: On/Normal

Arranged by Mark Laub

Music by GEORGE GERSHWIN
Words by BALLARD MACDONALD and B. G. DESYLVA

Moderately
R.H. Upper
Em F♯m/B Em F♯m/B Em F♯m/B
When this world be - gan it was Heav - en's
L.H. Lower
mp
Pedal
Em Am B7 Em
plan, There should be a girl for ev - 'ry
F♯° B7 Em G D7
sin - gle man. To my great re -

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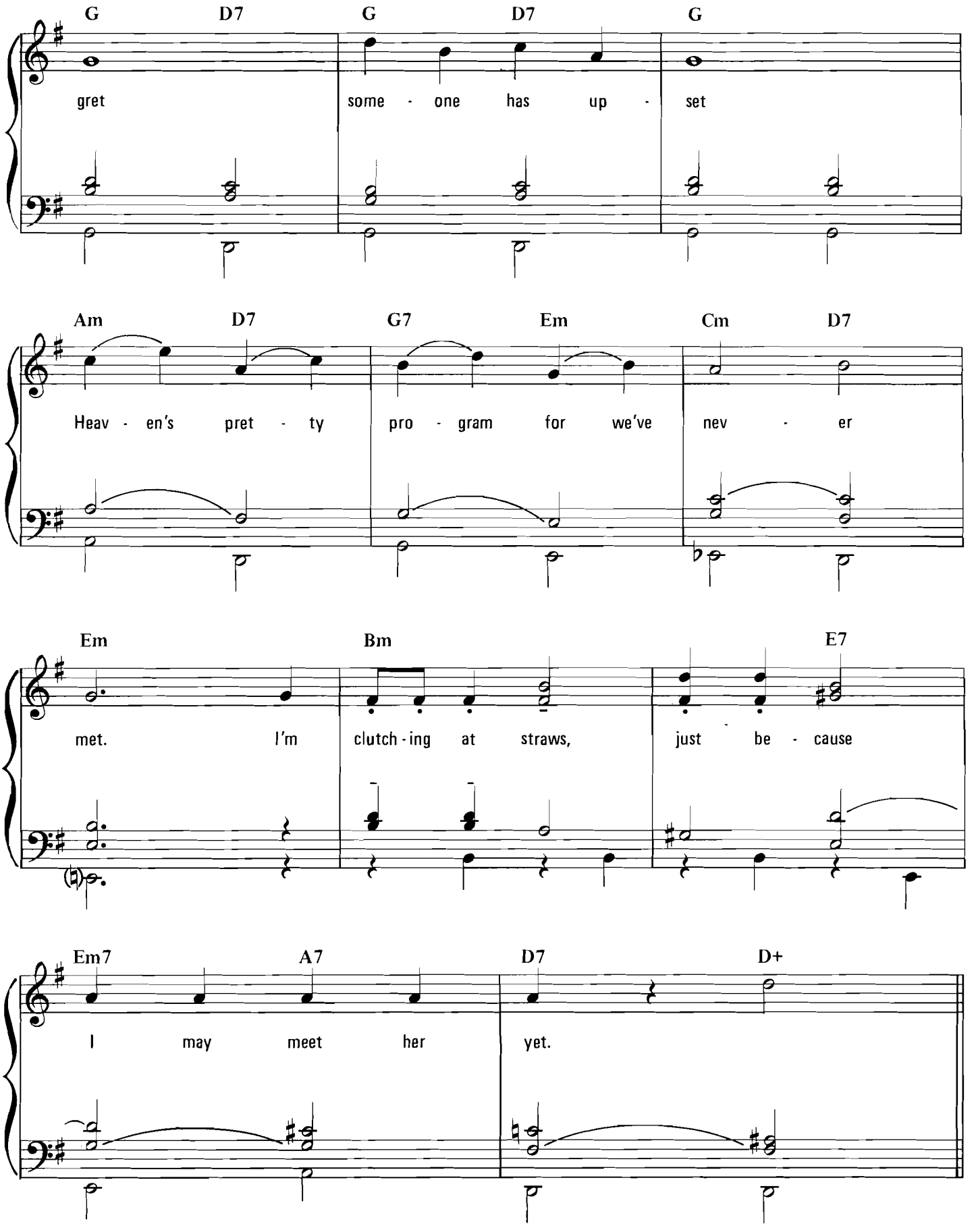
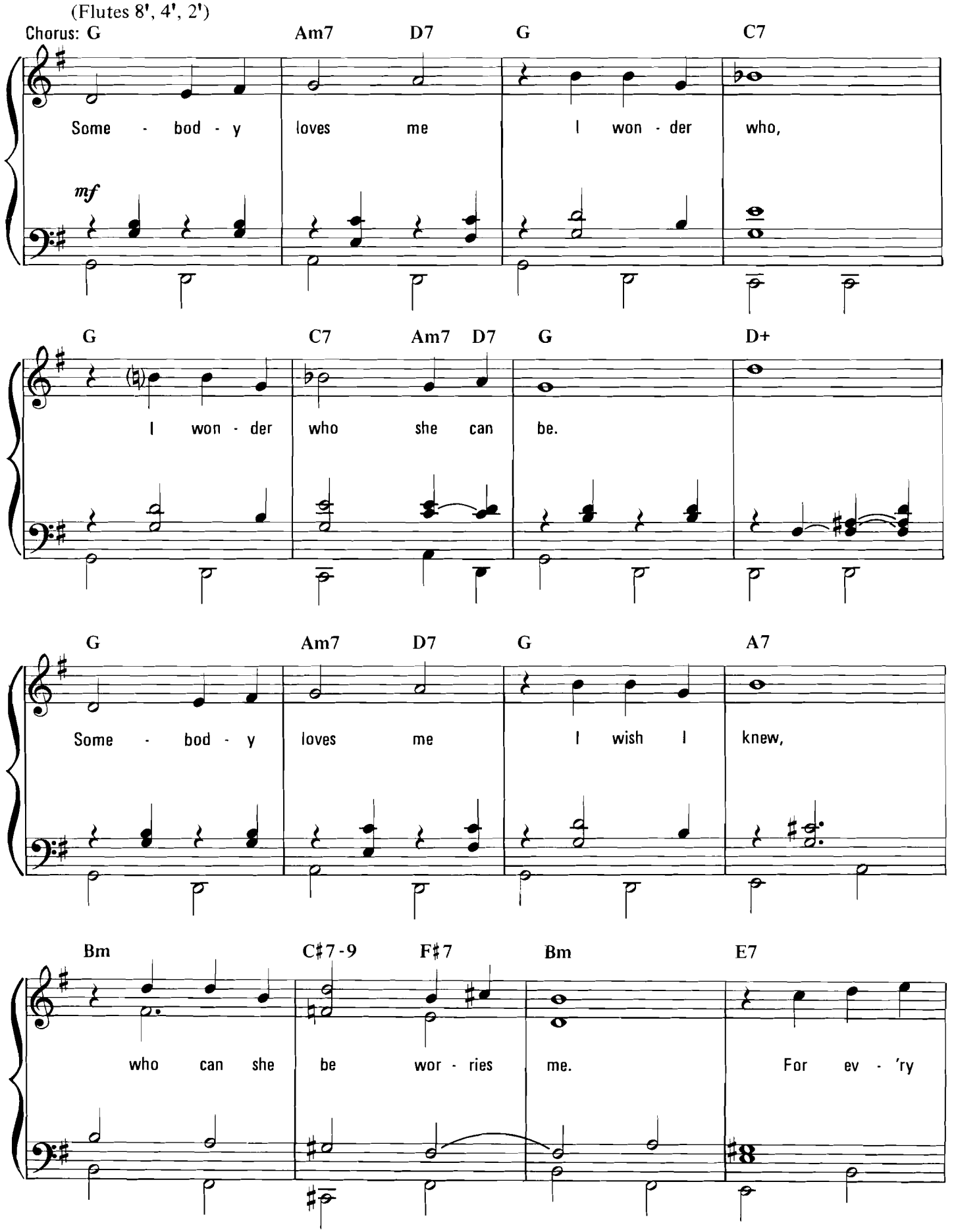
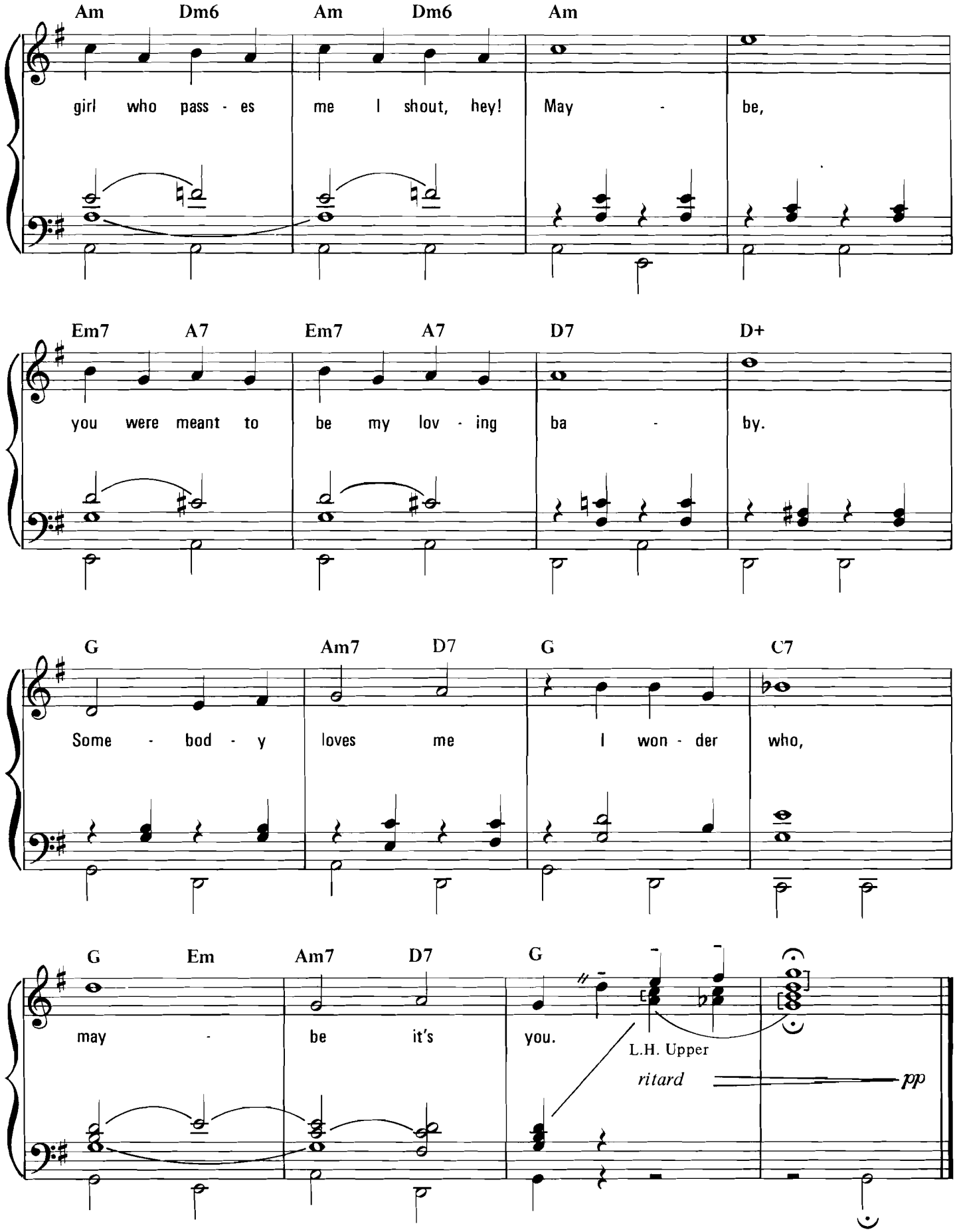

G D7 G D7 G
gret some - one has up - set
Am D7 G7 Em Cm D7
Heav - en's pret - ty pro - gram for we've nev - er
Em Bm E7
met. I'm clutch - ing at straws, just be - cause
Em7 A7 D7 D+
I may meet her yet.

(Flutes 8', 4', 2')
Chorus: G
Am7
D7
G
C7
Some - bod - y loves me I won - der who,
mf
G
C7
Am7
D7
G
D+
I won - der who she can be.
G
Am7
D7
G
A7
Some - bod - y loves me I wish I knew,
Bm
C♯7-9
F♯7
Bm
E7
who can she be wor - ries me. For ev - 'ry

Am Dm6 Am Dm6 Am
girl who pass - es me I shout, hey! May - be,
Em7 A7 Em7 A7 D7 D+
you were meant to be my lov - ing ba - by.
G Am7 D7 G C7
Some - bod - y loves me I won - der who,
G Em Am7 D7 G
may - be it's you.
L.H. Upper
ritard
pp

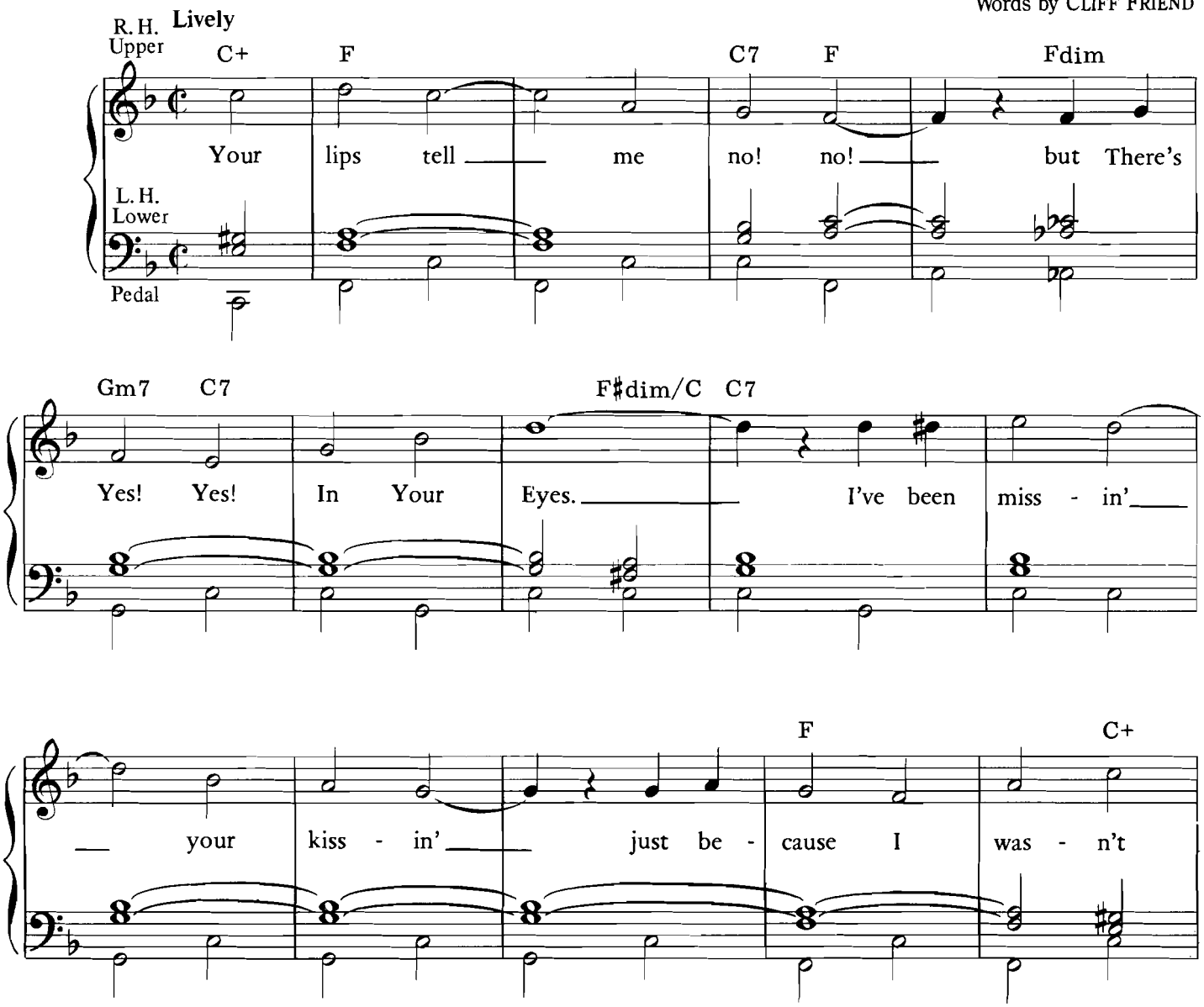
There's Yes! Yes! In Your Eyes

Cliff Friend and Joseph Santly have their roots in the musical theater. Friend was vaudeville singer Harry Richman's accompanist, and Santly toured the vaudeville circuit as a boy soprano. Santly later founded the Sanson Music Publishing Company, while Friend opted for a performing career, playing piano for enthusiastic audiences worldwide. These two men also worked together to produce "Tamiami Trail" and "Big Butter and Egg Man."

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS
Upper: Pre-Set Trumpet
Lower: (00) 6745 000 (0)
Pedal: String Bass (64)
Animation: Leslie on. Upper/Lower
Organ: Brilliance. Reverb. 1

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS
Upper: Trumpet 8' ("Wa-Wa" if desired)
Lower: Diapason, Fr. Horn 8'
Pedal: String Bass
Vibrato: On/normal

Arranged by Mark Laub

Music by JOSEPH H. SANTLY
Words by CLIFF FRIEND

R.H. Upper
Lively
C+ F C7 F Fdim
Your lips tell me no! no! but There's
L.H. Lower
Pedal
Gm7 C7 F♯dim/C C7
Yes! Yes! In Your Eyes. I've been miss - in'
F C+
your kiss - in' just be - cause I was - n't

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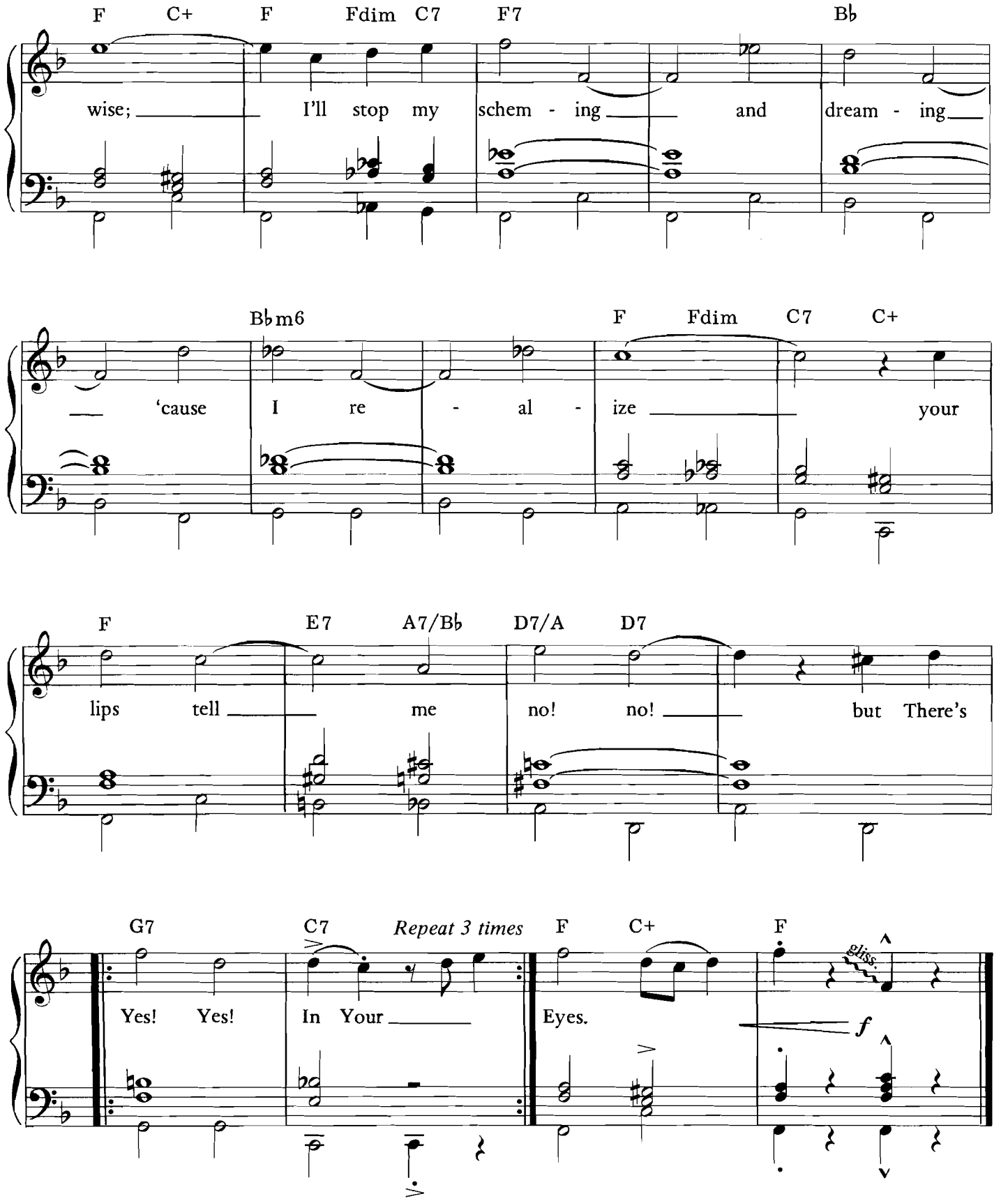
F C+ F Fdim C7 F7 B♭
wise; I'll stop my schem - ing and dream - ing
B♭m6 F Fdim C7 C+
'cause I re - al - ize your
F E7 A7/B♭ D7/A D7
lips tell me no! no! but There's
G7 C7 Repeat 3 times F C+ F
Yes! Yes! In Your Eyes.
gliss.
f

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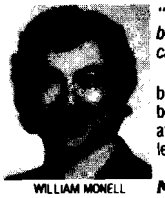

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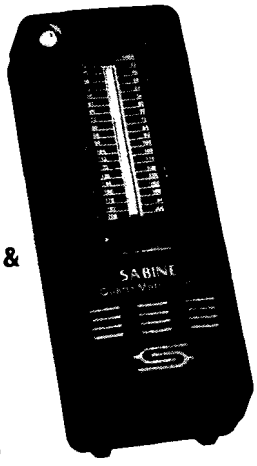

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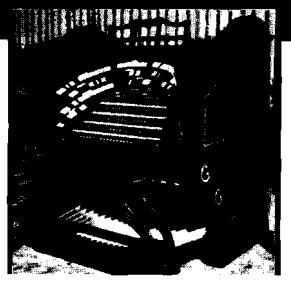

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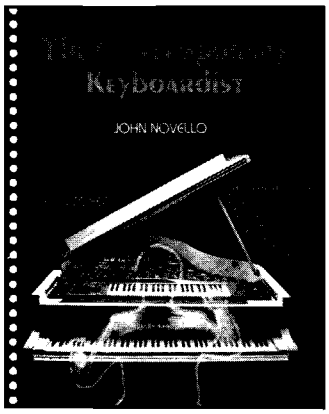
BOOK REVIEW

The Contemporary Keyboardist



by John Novello

This book is like a bible of contemporary keyboard playing. If you are a beginner or intermediate player, you'll want to study this manual from the first page to the last, with sections on the basic basics, how music works, beginning improvisation, ear training, rhythm, harmony, chords and voicing, sight reading, technique and more. If you are advanced, you'll want the insights on modal and advanced jazz improvisation, playing multi-keyboards, studio vs. live performance, advice on the business of music . . . and informative interviews with today's top keyboardists, from Chick Corea and Herbie Hancock to Paul Shaffer, Henry Mancini, Keith Emerson, Ralph Grierson and more! There's even a recommended reading list for future study.

Keyboard player John Novello (who has worked with such artists as Donna Summer, the Manhattan Transfer and Chick Corea) has put it all together for you in one *huge* book . . . over 550 pages (3 ½ pounds worth!) of everything you'll need to know to be a part of today's music scene. John Novello teaches you how to practice, how to read contemporary music charts, ways to make your chords sound great, approaches to creating an improvised line. There are *transcribed solos* of recordings by Oscar Peterson and Chick Corea (a lifetime's worth of lessons may be found in these alone!), and hundreds of examples to help you get the sounds the professionals use.

He lists all of the "hip" (substitute) chord progressions, and reharmonizes popular tunes. There are sections on the blues and jazz styles. And the interview and business sections reveal the thinking and experiences of keyboard players who have made it to the top.

The Contemporary Keyboardist is unique in the amount of detailed explanation it devotes to all kinds of keyboard topics. In discussing modulation, for example, Novello shows you different ways to move from one song to another – and explains which ones work best for singers as opposed to instrumentalists! The sections on chord voicings are truly encyclopedic.

Just about every question students of pop and jazz keyboard ask is answered here. What to do about unsteady time, "rushing" or "dragging." How to create different qualities and moods in your playing. Techniques to "quick-study" a score. How to use electronic keyboards. Whether or not to get a manager, join the union, go on the road.

This compendium can be read through from beginning to end, or browsed for particular topics. It will certainly be a valued research tool on any keyboard player's library shelf. Spiral-bound for ease of use (and a guaranteed long life regardless of how frequently you turn to it), *The Contemporary Keyboardist* is available from Warner Bros. Music, 265 Secaucus Rd., Secaucus, NJ 07094. Or send $49.95 plus $2.95 postage and handling (make checks payable to Songbooks Unlimited) to: The Contemporary Keyboardist, 352 Evelyn Street, PO Box 908, Paramus, NJ 07653-0908.

"How You Can Make $30,000* a Year as a Musician Without a Record Contract." *or more!

Author: James Gibson
Publisher: Writer's Digest Books
Cincinnati, Ohio 45242

The only dispute we have with James Gibson, author of "How You Can Make $30,000* a Year as a Musician Without a Record Contract," is that he doesn't explain his figure. Except for that problem, there's very little about the business of performing music that Gibson doesn't explain, and explain well.

He also encourages. "You're making good progress," he says, after you've completed your personal inventory, brainstormed up a list of all your job possibilities and refined that into a roster of your best possibilities. This is before you have identified your important contact people and set yourself up with the requisite business cards, photos and demo tapes so that you can zero in and make your sale.

The product you're selling is, of course, your music, and because there's such a tremendous dose of YOU in your music, Gibson wisely points out that you must separate your ego from your strategy for making a living. Gibson makes this point without lecturing or condescending.

He is cautionary about the danger of slowing down the hunt before the prey (someone who needs your music) is cornered. "Just because you have a couple hundred names as excellent prospects doesn't mean you can stop working and relax." Or the dangers of dealing with sharks and wolves: "When there is a musician-client conflict, the agent will *automatically* take the client's side." The message is to be professional and businesslike in dealing with everybody.

James Gibson's book is a pleasure to read because he is so confident that, with a little coaching, you can be successful in your career goal of making a living as a musician. "Maybe your mother taught you humility. That's a good trait, but not when it comes to selling your music." Instead of humility, Gibson preaches thoroughness, organization, and a thought-out sales pitch. With an appendix of good reference material, including books on how to write business letters, take tax deductions, improve the memory and unabashedly promote yourself, Gibson doesn't push too hard on any one of these self-improvement methods.

He does acknowledge that there are too many musicians for jobs, but observes that you need to find jobs for only one musician – yourself. He encourages you to carefully construct and pursue a "Personal Music Marketing Strategy" that involves research and communication skills, a price structure for your product and on-the-job deportment that will get you hired again. He makes it sound like a genuine challenge with good possibilities for success and fun along the way. Even without knowing how he arrived at the figure of $30,000*, we found Gibson's plan stimulating to the imagination and – we hope – the pocketbook.

– *Becca Pulliam*

*or more

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by Joe Knowlton

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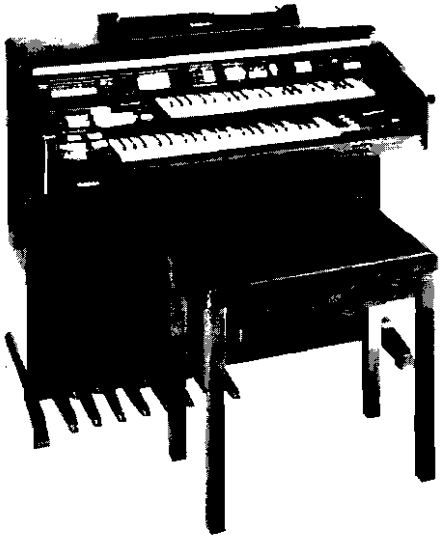

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The SX-EX50M will be available this fall. For more information write:

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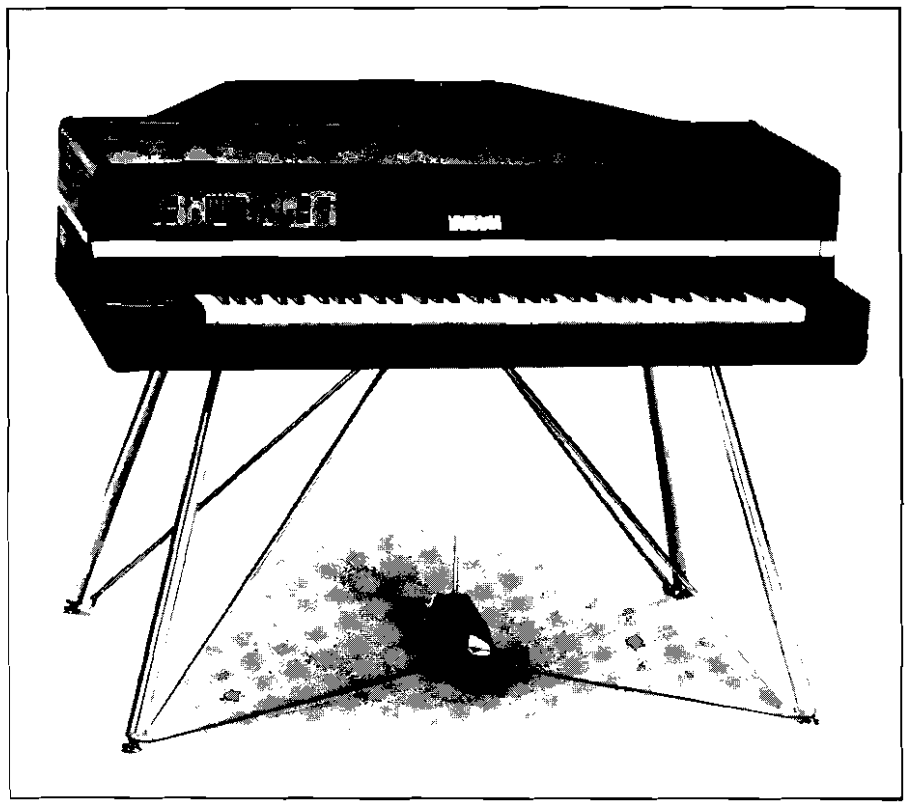

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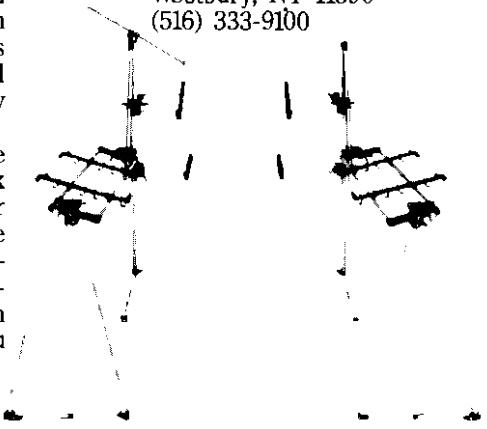

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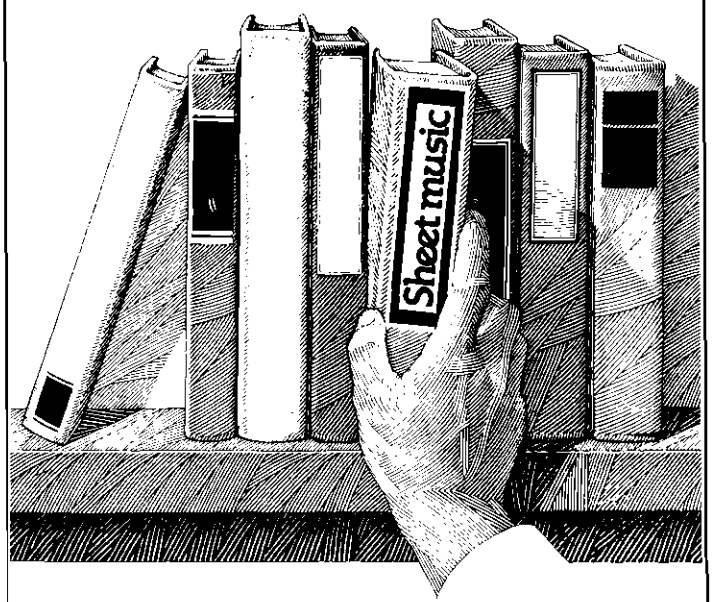

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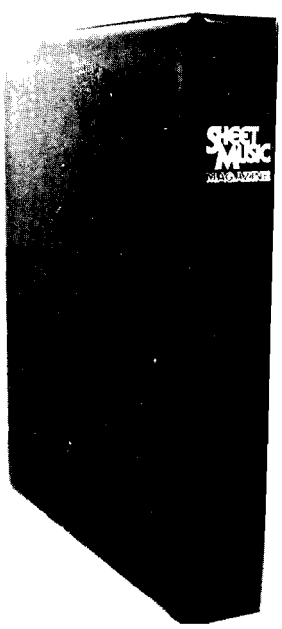

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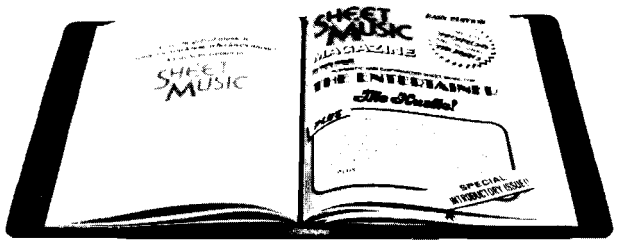

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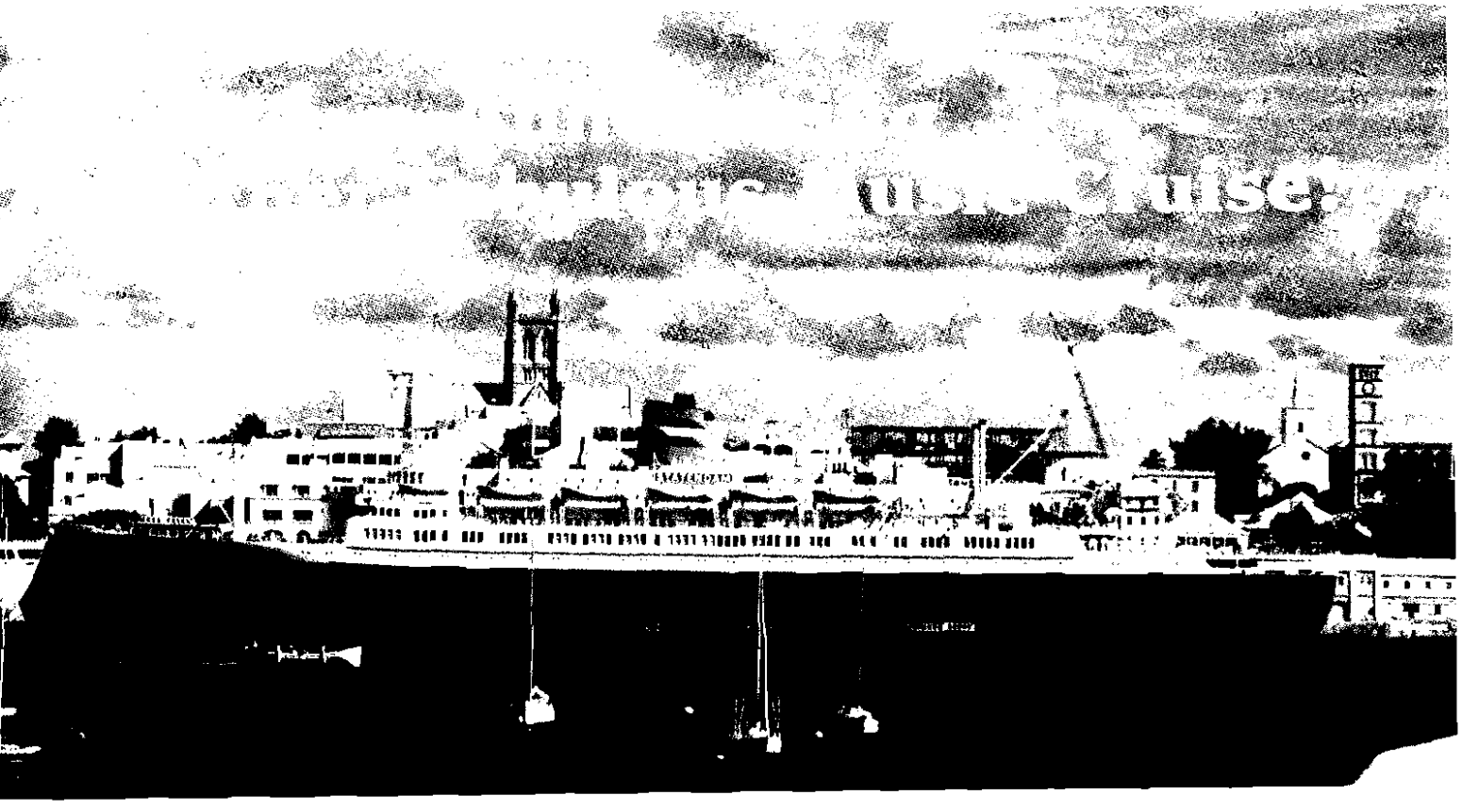

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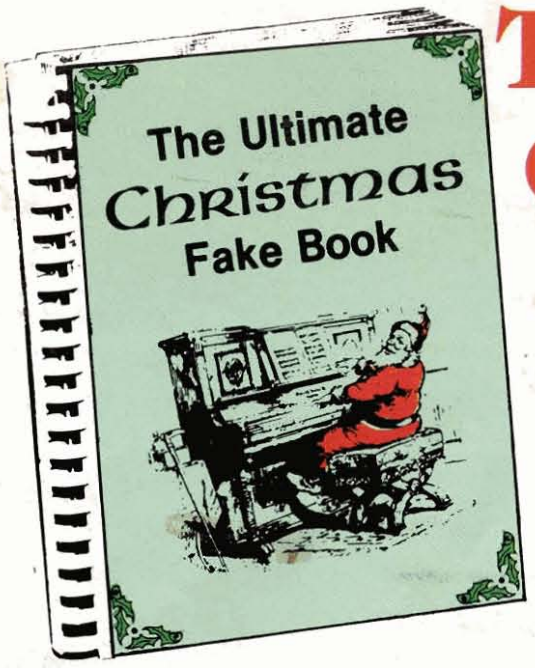

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